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About the Cover

With more than twelve million books in print, Jan Brett is one of the nation's most loved author/illustrators of children's books. An alumna of the Boston Museum School, Jan is pleased to join her husband, BSO double bassist Joe Hearne, in the celebration of Christmas at Pops: "We're overjoyed that an illustration from *Christmas Trolls* is the cover of this year's holiday concert program book. All of us are most fortunate that Boston Pops Conductor Keith Lockhart, BSO Music Director Seiji Ozawa, and the members of the orchestra are able to share the beauty of music with countless people worldwide and especially right here in Boston."

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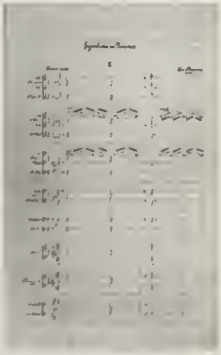
The Commissioning History of the Boston Symphony Orchestra

BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



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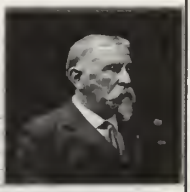

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made seventeen television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; led three national tours and his first overseas tour with the Boston Pops Esplanade Orchestra; and released to great acclaim his first recording with the Boston Pops Orchestra on RCA Victor. That recording, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, entered *Billboard*'s Classical Crossover chart at number one when it was released in October 1996. Their second album, *American Visions*, includes works by Bernstein, Copland, Jerome Kern, Charles Ives, and John Williams. *The Celtic Album*, to be released in February 1998, features special guests *Riverdance* fiddler Eileen Ivers and the Irish-American musical ensemble Cherish the Ladies.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993 Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable engagements from the past season include his first major opera production, Douglas Moore's *The Ballad of Baby Doe* with the Washington (DC) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, guest conducting debuts with the Montreal and Colorado symphonies, and appearances with the Utah Symphony. This summer Mr. Lockhart made his debut with the New York Philharmonic, leading a series of concerts throughout the city, including Central Park. Upcoming engagements include a concert in Singapore and debuts with the St. Paul Chamber Orchestra and the orchestras of Dallas, Seattle, and Milwaukee, as well as return engagements in Montreal and Toronto.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

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John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and is also Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score for Steven Spielberg's film *Amistad*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees*) premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of the 1996 Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

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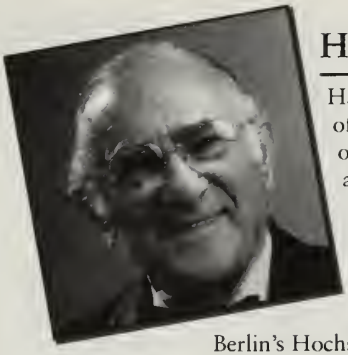


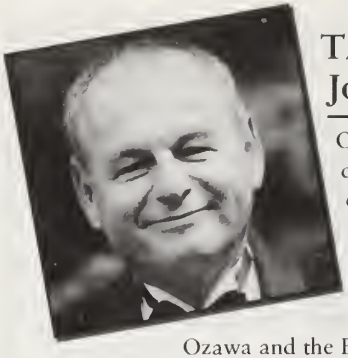
Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. Recent guest conducting engagements have included concerts with the Norwalk (Connecticut) Symphony Orchestra and, in November, a Pops concert with the North Shore Philharmonic. Also in November, he led a brass ensemble in an outdoor performance at Boston's Downtown Crossing to kick off the holiday events at Filene's.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert.)

Sopranos
Michelle Nicole Abadia
Cheryl Aittama
Carol Amaya
Britta Anderson
Emily Anderson
Annie B. Andrews
Annette Anfinrud
Gina Beck
Barbara Berry
Joan E. Bissell
Joanne Colella Boag
Lynda S. Borucki
Sarah S. Brannen
Shawneen Casey
Tina Cavaleri
Susan Cavalieri
Catherine Cave
Danielle Champoux
Jaie Chapman
Anna S. Choi
Christy Choi
Lorenzee Cole
Rebecca Ann Consentino
Kelly Corcoran
Patricia Cox
Claire Dacey
Anita DeChellis
Kelley DePasqua
Jennifer A. DiFoggio
Kumi Donaghue
Shawna M. Driggs
Christine P. Duquette
Ann M. Dwelley
Martha R. Golub
Carrie L. Hammond
Jennifer Harney
Amy G. Harris
Lois Hearn
Pamela Hilliard
Christine Jaronski
Alice Vail Johannen
Elizabeth Kastner
Eileen Katis
Rebecca Kenneally
Carol Kirtz
Holly MacEwen Krafka
Nancy Kurtz
Dana Laird
Barbara Levy
Wenken Ling
Jean R. Liuzzi
Marlene Luciano-Kerr
Gina Marquez
Amanda J. Mason
Patricia Matthias
Carol McKeen
Tina M. McVey
Kathleen Molony
Jane Circle Morfill
Jenifer Lynn Munson

Keiko Nakagawa
Elisabeth Nickels
Deborah Slade Pierce
Livia Racz
Susan Rubin
Charlotte C. Russell
Melanie W. Salisbury
Peg Schadelbauer
Genevieve Schmidt
Pamela Schweppe
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Deborah Sosin
Mary Beth Stevens
Patricia J. Stewart
Sarah J. Telford
Jennifer Wehr
Lisa M. White
Mary E. Wolf
Marcia J. Wytrwal
Alissa Shay Zeller

Mezzo-sopranos

Anat Agranat
Jennifer Anderson
Mary T. Barr
Debra A. Basile
Maisy Bennett
Virginia A. Berman
Malka S. Binder
Betty B. Blume
Ondine Brent
Nancy Brockway
Sharon Brown
Janet L. Buecker
Stephanie D. Cabell
Betsy Caruso
Anne H. Charity
Barbara Clemens
Sue Conte
Ethel Crawford
Abbe Irene Dalton
Diane Droste
Andrea Foertsch
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jennie Gorton
Jessica A. Hanf
Janice Hegeman
Roberta Hewitt
Donna Hewitt-Didham
Sarah Keough
Evelyn Eshleman Kern
Donna Kim
Teresa E. Kiritsy
Stephanie M. Kluter
Kari A. Knutson
Annie Lee
Jane E. Lehman
Alice Lin
Gale Livingston
Sharron J. Lovins
April Merriam
Erica P. Miller
Margaret O'Connell
Fumiko Ohara
Roslyn Pedlar
Susan Quinn Pierce
Catherine Playoust
Barbara M. Puder
Marian Rambelle
Suzanne Reine
Rachel Shetler
A. Toby Simon
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Nancy Stevenson
Jennifer M. Suesse
Cindy Thoennessen
Amy K. Toner
A. Catherina Tymann
Mary B. Van Wormer
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Jennifer Weeks
Marguerite Weidknecht
Rena Yang
Cynthia Rodgers Zimmerman

Tenors

Robert Allard
Paul Allen
Brad W. Amidon
Bill Backus
James Barnswell
John C. Barr
Richard A. Bissell
Victor Calcaterra
Edward Chiu
Murray Cion
Dominador F. Coloyan
Andrew Crain
Jose Delgado
Jim DeSelms
Reginald Didham
Tom Dinger
Carey D. Erdman
Greg Flynn
Dan German
William E. Good
J. Stephen Groff
David M. Halloran
Craig W. Hanson
Dean Armstrong Hanson
Michael Healan
David Mack Henderson
Stanley Hudson
Trent Hutchinson
James R. Kauffman
Jeffrey A. Kerr
Lance Levine
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Chris Majoros
Ronald J. Martin
David Hale Mooney
David Norris
John R. Papirio
Dwight E. Porter
David Raish
Roger H. Randall
Brian R. Robinson
Tim Shepard
Barry Singer
Mac Sloan
Peter L. Smith
Kirk Sullivan
Martin S. Thomson
Joseph P. Tucker
L. Daniel Vincent
Kurt Walker
Joseph Y. Wang
Mox Weber
Richard Harmon Witter
Andrew Wright
R. Spencer Wright
Benjamin Antes Youngman

Basses

Peter T. Anderson
Thomas Berryman
Stephen Bloom
Bryan M. Cadel
Scott Campbell
Kirk Chao
Neil Clark
James W. Courtemanche
James Crowther
Edward E. Dahl
Marc J. DeMille
Richard Diaz
Sam Farmer
Mark Gianino
Oshin B. Gregorian
Jay Gregory
Richard F Grenier
Elliott Gyger
Jeramie D. Hammond
Michael G. Healy
Robert J. Henry
Vincent W. James
Robert Kluter
John Knowles
John Kohl
Bruce Kozuma
Bruce Levkoff
Michael J. Loftus
David K. Lones
Christopher T. Loschen
David B. MacGregor
Greg Mancusi-Ungaro
Geoffrey Martin
David Mazzotta
John Olson
Stephen H. Owades
Donald R. Peck
Carl R. Petersheim
Shawn Potter
Simon A. Rakov
Peter Rothstein
Vladimir Roudenko
William Schneider
Karl Josef Schoellkopf
Tomas Schuman
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Timothy Shetler
Abe Sitzer
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Scott Stoddard
Peter S. Strickland
J. Michael Trogolo
Bradley Turner
Thomas C. Wang
Terry L. Ward
Brian Watson
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Warren P. Ziegler

Felicia A. Burrey, Chorus Manager
William A. Bridges, Assistant to the Chorus Manager
Frank Corliss, Rehearsal Pianist

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Kelly Barr
*Elita Kang

Second Violins
‡Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
§Joseph Conte
§Joseph Scheer
§Brynn Alhanese
§Frank Powdermaker

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
*Andrew Pearce
§David Finch

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Elizabeth Ostling
‡Fenwick Smith
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§Kevin Owen

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

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§Substituting
‡On sabbatical leave

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Boston Symphony Annual Fund

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A Brief History of the Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led three national tours with the BPEO and in June made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams, who stepped down as Conductor in December 1993, and who now holds the title Laureate Conductor, retained the format of the early Pops programs, with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores. Keith Lockhart became the twentieth conductor of the Boston Pops in February 1995.

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Charles K. Gifford
Chief Executive Officer

Dear Friends of the Boston Symphony Orchestra,

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The arts have tremendous power. They illuminate our lives and make our community a more vibrant and attractive place to live. The Boston Symphony Orchestra, a shining example of the arts in Boston, has enhanced our appreciation of music through decades of masterful performances. The Holiday Pops brings the joy of the season into all of our lives and allows us to experience a true tradition in Boston.

We are very fortunate to live in a city with so many cultural resources. There is always a danger that we will start to take our orchestras, museums and performing arts organizations for granted. We, at BankBoston, urge you to remember, as we do, that these institutions need and deserve our constant support.

We wish you all the best during this holiday season. Enjoy the performance.

Chad Gifford

BankBoston Corporation One Hundred Federal Street Boston, Massachus

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 12, at 7:30
Saturday afternoon, December 13, at 3
Saturday evening, December 13, at 7:30
Saturday evening, December 20, at 7:30

Holiday Pops Series Sponsored by BankBoston

Exsultate Justi, from *Empire of the Sun* — Williams

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

Shepherds' Chorus, from *L'Enfance du Christ* — Berlioz

Tomorrow Is My Dancing Day — Hollenbeck

Carol of the Drum — Davis-Wright/Miller

Suite from *The Nutcracker* — Tchaikovsky
March—Spanish Dance—Arabian Dance—Trepak

Gloria — Bass

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2* — Williams

Christmas Waltzes — arr.. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Mary's Little Boy Child — Hairston-Hollenbeck

Good *Swing* Wenceslas — trad.-Nestico

Christmas Time Is Here — Guaraldi/Mendelson-Starobin

Frosty All the Way — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 41.

Special thanks to American Airlines

Boston Pops scenic environment by Peter Wexler, Inc.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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Built in the style of an English Manor House designed by the renowned architect Thomas Mott Shaw, this restored estate is appointed with exceptional details and offers abundant amenities including au-pair accommodations, a 6 stall barn, paddocks and a professional dressage arena on over 5 acres.

Contact Eric Nelson or Ann Rebillard of the Concord Office (978) 369-1000.

BOXFORD **$2,300,000**

Exceptional custom Contemporary Cape, built in 1995, is surrounded by 11.15 beautifully tended acres. Each of the property's 14 rooms, including a one-of-a-kind master suite, 3 additional bedrooms and an au-pair suite, exhibit quality workmanship and superb detail. A highlight of this residence is the fabulous indoor pool pavilion.

Contact Charlotte McElroy of the Topsfield Office (978) 887-6536.

HAMILTON **$1,600,000**

Secluded on over 20 acres, this Southern Colonial offers 10 spacious rooms which include full length windows, fireplaces, paneling and decorative moldings. The property is located in an estate area at the end of a secluded, private drive, affords lovely pastoral views and abuts miles of riding trails.

Contact Fraley Wright of the South Hamilton Office (978) 468-4111.

LINCOLN **$1,950,000**

This elegant 1890 Queen Anne Victorian Colonial, sited on nearly 6 hilltop acres, has been meticulously maintained, and period details such as dentil and double crown moldings, decorative carvings on fireplaces, and wood paneling have been preserved. Additional features include a stable, an attached greenhouse, a children's pool, and a 3 car garage.

Contact Linda Abeggien of the Weston Office (978) 894-5555.

PRIDES CROSSING **$2,700,000**

Oceanfront estate built in 1985 in the French Normandy style on over 3 acres of beach and lovely landscaped grounds offers exceptional design with dramatic flair. The 11 rooms of the residence include 5 bedrooms and 4 baths. A separate 2 bedroom guest cottage and a 3 car attached garage are some of the many amenities of this fine property.

Contact Mimi Pruett or Nancy Winslow of the Manchester Office (978) 526-7572.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 14, at 3
Sunday evening, December 14, at 7:30

RONALD FELDMAN conducting

Holiday Pops Series Sponsored by BankBoston

Exsultate Justi, from *Empire of the Sun*	Williams
Polonaise from *Christmas Eve*	Rimsky-Korsakov
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Dance of the Tumblers, from *The Snow Maiden*	Rimsky-Korsakov
Carol of the Drum	Davis-Wright/Miller
Suite from *The Nutcracker* March—Spanish Dance—Arabian Dance—Trepak	Tchaikovsky
Gloria	Bass

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2*	Williams
The Skaters Waltz	Waldteufel
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Christmas Time Is Here	Guaraldi/Mendelson-Starobin
March of the Toys, from *Babes in Toyland*	Herbert
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	arr. Reisman

For lyrics, please see page 41.

Special thanks to American Airlines

Boston Pops scenic environment by Peter Wexler, Inc.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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It's as if you've stepped back to a simpler time, to a New England village at the turn of the century, when ice cream parlors and sweet shoppes lined the holiday streets. It's a children's wonderland, with interactive stepping stones that surprise and enlighten, talking trees that amaze and delight, and an Enchanted Forest where Eben Bear resides. It's the Enchanted Village at Macy's Boston, where friendly elves lead the way and everyone receives a gift souvenir. Tickets are complimentary and distributed for scheduled showings throughout the day, (with one showing each half hour.) Ticket booths open a half hour before the Village opens every day. Visit us on the Sixth Floor at Macy's Boston, or call 617-357-3280 for more information.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday evening, December 15, at 7:30

Holiday Pops Series Sponsored by BankBoston

Gloria	Bass
Dance of the Tumblers, from *The Snow Maiden*	Rimsky-Korsakov
Carol of the Bells	Wilhousky-Courage
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Fantasia on Christmas Carols	Vaughan Williams

MARK OSWALD, baritone

INTERMISSION

Exsultate Justi, from *Empire of the Sun*	Williams
Christmas Waltzes	arr. Morley

The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Frosty All the Way	arr. Sebesky
Sleigh Ride	Anderson/Parrish-Goldberg
A Merry Little Sing-Along	arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 41.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 16, at 7:30
Thursday evening, December 18, at 7:30
Saturday afternoon, December 20, at 3
Sunday evening, December 21, at 7:30
Monday afternoon, December 22, at 3

Holiday Pops Series Sponsored by BankBoston

Tuesday Evening's Performance Sponsored by Bell Atlantic

Exsultate Justi, from *Empire of the Sun* — Williams

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

Shepherds' Chorus, from *L'Enfance du Christ* — Berlioz

Tomorrow Is My Dancing Day — Hollenbeck

Carol of the Drum — Davis-Wright/Miller

Suite from *The Nutcracker* — Tchaikovsky
March—Spanish Dance—Arabian Dance—Trepak

Gloria — Bass

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2* — Williams

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Mary's Little Boy Child — Hairston-Hollenbeck

Good *Swing* Wenceslas — trad.-Nestico

Christmas Time Is Here — Guaraldi/Mendelson-Starobin

Frosty All the Way — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 41.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday morning, December 20, at 11
HARRY ELLIS DICKSON conducting

Sunday afternoon, December 21, at 3
Monday evening, December 22, at 7:30
ROBERT BERNHARDT conducting

Holiday Pops Series Sponsored by BankBoston

Exsultate Justi, from *Empire of the Sun*	Williams
Dance of the Tumblers, from *The Snow Maiden*	Rimsky-Korsakov
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Carol of the Drum	Davis-Wright/Miller
Suite from *The Nutcracker*	Tchaikovsky
March—Spanish Dance—Arabian Dance—Trepak	
Gloria	Bass

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2*	Williams
Christmas Waltzes	arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)	
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Christmas Time Is Here	Guaraldi/Mendelson-Starobin
Frosty All the Way	arr. Sebesky
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	

For lyrics, please see page 41.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 19, at 1 Friday evening, December 19, at 8:30

Holiday Pops Series Sponsored by BankBoston

Friday Afternoon's Performance Sponsored by The Sheraton Boston Hotel & Towers

Merry Christmas, Merry Christmas, from *Home Alone 2* — Williams

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Fantasia on Christmas Carols — Vaughan Williams
MARK OSWALD, baritone

Tomorrow Is My Dancing Day — Hollenbeck

INTERMISSION

Frosty All the Way — arr. Sebesky

Presenting JOHN PIZZARELLI
with Ray Kennedy, piano, Martin Pizzarelli, bass, and Tony Tedesco, drums

Let It Snow! Let It Snow! Let It Snow! — Cahn/Styne-Sebesky
What Are You Doing New Year's Eve? — Loesser-Mandel
Sleigh Ride — Anderson-John Pizzarelli Trio
Santa Claus Is Near — Pizzarelli-Burns

INTERMISSION

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

Presenting FREDERICA VON STADE

Bethléem allons vite — Canteloube
Lo, How a Rose E'er Blooming — Praetorius-Harris
My Favorite Things, from *The Sound of Music* — Rodgers/Hammerstein-Harris

Christmas Time Is Here — Guaraldi/Mendelson-Starobin
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL),
Johanna Hill Simpson, Conductor

Silent Night — Gruber
MS. VON STADE, MR. PIZZARELLI

The Twelve Days of Christmas — trad.-Harris
MS. VON STADE, PALS

A Merry Little Sing-Along — arr. Reisman

The Friday-evening performance of "Holiday at Pops" is being taped for future broadcast on WCVB-TV Channel 5 and A&E Television. Occasional scenes of the audience will be used. For sing-along lyrics, please see page 41.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 18, at 3
Wednesday, December 24, at noon
HARRY ELLIS DICKSON conducting

Tuesday afternoon, December 23, at 3
Tuesday evening, December 23, at 7:30
ROBERT BERNHARDT conducting

Holiday Pops Series Sponsored by BankBoston

Exsultate Justi, from *Empire of the Sun*	Williams
Dance of the Tumblers, from *The Snow Maiden*	Rimsky-Korsakov
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Carol of the Drum	Davis-Wright/Miller
Suite from *The Nutcracker*	Tchaikovsky
March—Spanish Dance—Arabian Dance—Trepak	
Gloria	Bass

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2*	Williams
Christmas Waltzes	arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)	
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Christmas Time Is Here	Guaraldi/Mendelson-Starobin
Frosty All the Way	arr. Sebesky
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	

For lyrics, please see page 41.

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

Friday afternoon, December 26, at 3
Friday evening, December 26, at 7:30

ROBERT BERNHARDT conducting
with GLORIÆ DEI CANTORES, Elizabeth Patterson, Conductor

Holiday Pops Series Sponsored by BankBoston

Polonaise from *Christmas Eve*	Rimsky-Korsakov
Exsultate Justi, from *Empire of the Sun*	Williams
Carol of the Bells	Wilhousky-Courage
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
Gloria	Bass

INTERMISSION

Sleigh Ride	Anderson/Parrish-Goldberg
Christmas Waltzes The Christmas Waltz—Silver Bells—My Favorite Things— It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)	arr. Morley
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Frosty All the Way	arr. Sebesky
Somewhere In My Memory, from *Home Alone*	Williams
Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells	arr. Reisman

For lyrics, please see page 41.

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

Saturday afternoon, December 27, at 3 Saturday evening, December 27, at 7:30
Sunday afternoon, December 28, at 3 Sunday evening, December 28, at 7:30

JOHN WILLIAMS conducting
with GLORIÆ DEI CANTORES, Elizabeth Patterson, Conductor

Holiday Pops Series Sponsored by BankBoston

Polonaise from *Christmas Eve*	Rimsky-Korsakov
Exsultate Justi, from *Empire of the Sun*	Williams
Carol of the Bells	Wilhousky-Courage
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
Gloria	Bass

INTERMISSION

Sleigh Ride	Anderson/Parrish-Goldberg
Christmas Waltzes	arr. Morley

The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Frosty All the Way	arr. Sebesky
Somewhere In My Memory, from *Home Alone*	Williams

Saturday-evening concert only:

The Stars and Stripes Forever	Sousa

Les Gordon conducting

Mr. Gordon is conducting this evening in honor of his fiftieth birthday.
The Boston Pops Fund would like to thank Mr. Gordon for his generous gift.

Saturday-afternoon and Sunday concerts:

Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
A Merry Little Sing-Along	arr. Reisman

For lyrics, please see page 41.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday afternoon, December 29, at 3
Monday evening, December 29, at 7:30

Holiday Pops Series Sponsored by BankBoston

Gloria	Bass
Farandole from *L'Arlésienne*	Bizet
Carol of the Bells	Wilhousky-Courage
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Fantasia on Christmas Carols	Vaughan Williams

MARK OSWALD, baritone

INTERMISSION

Sleigh Ride	Anderson/Parrish-Goldberg
Christmas Waltzes	arr. Morley

The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year—The Christmas Waltz (reprise)

Mary's Little Boy Child	Hairston-Hollenbeck
Christmas Time Is Here	Guaraldi/Mendelson-Starobin
Go Where I Send Thee!	arr. Caldwell/Ivory

PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL),
Johanna Hill Simpson, Conductor

Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
Good *Swing* Wenceslas	trad.-Nestico
Frosty All the Way	arr. Sebesky
A Merry Little Sing-Along	arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 41.

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THE BOSTON POPS
ESPLANADE
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KEITH LOCKHART
Conductor

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First Violins
Lucia Lin
Amnon Levy
Valeria Vilker Kuchment
Joseph Conte
Michael Rosenbloom
Kristina Nilsson
Jennifer Elowitch
Gregory Vitale
Maynard Goldman
Sandra Kott
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Brynn Albanese
Clayton Hoener

Second Violins
Kelly Barr
Elita Kang
Paul MacDowell
Melissa Howe
Colin Davis
Pattison Story
Rebecca Katsenes
Liana Zaretsky
Alexander Romanul
Frank Powdermaker
Stacey Alden
Sarah Roth

Violas
Robert Barnes
Michael Zaretsky
Rachel Fagerburg
Kenneth Stalberg
Anne Black
Susan Culpo
Christof Huebner
David Feltner

Cellos
Luis Leguía
Carol Procter
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Kevin Crudder

Basses
Lawrence Wolfe
John Salkowski
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Prentice Pilot

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinet
Thomas Martin

Bass Clarinet
Gary Gorczyca

Bassoons
Roland Small
Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Richard Mackey
Kate Gascoigne

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Dennis Alves

Trombones
Norman Bolter
Darren Acosta

Bass Trombone
Mark Cantrell

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Bass
Mark Henry

Guitar
John Wilkins

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Michael Monaghan

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Sandra Pearson
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor

Wednesday evening, December 31, at 10:15

Holiday Pops Series Sponsored by BankBoston

Festival March	Herbert
Champagne Polka	Strauss
Voices of Spring Waltz	Strauss
Gaîté parisienne Overture—Allegro brillante— Waltz—Can-Can—Finale	Offenbach
Blue Tango	Anderson
Radetzky March	Strauss

INTERMISSION

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In the Mood	Garland/Miller-Osser
Moonlight Serenade	Miller-Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico

Seasonal Swing

Good *Swing* Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Back Bay Shuffle	McRae/Shaw-May
Satin Doll	Ellington-Hayman
Begin the Beguine	Porter-May
One O'Clock Jump	Basie-Nestico
Long Live the King! A Tribute to Elvis Jailhouse Rock—Can't Help Falling in Love— Hound Dog	arr. Hollenbeck

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Baldwin Piano

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RUDOLPH THE RED-NOSED REINDEER
Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas
now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies
on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?"
We'll say, "No, man!"
But you can do the job when you're
in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS
Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse
open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one—horse o—pen sleigh!

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Notes on the Music

The 1997 Boston Pops holiday programs feature both sacred and secular music with a Christmas or winter theme. Here are notes on some of the selections being performed at these Holiday Pops concerts.

Two of the more recent compositions on the program are by Boston Pops Laureate Conductor John Williams (b.1932). "Exsultate Justi" is from Steven Spielberg's film *Empire of the Sun*, based on J.G. Ballard's lightly fictionalized account of his boyhood experiences in Shanghai and in a Japanese prison camp during World War II. In writing music for the film version of the novel, John Williams created music for the "normal" times before the Japanese attack, as well as the period of wartime internment. "Exsultate Justi" is a vivid and joyous choral work heard in part during a scene in an English church in Shanghai. "Merry Christmas, Merry Christmas" is drawn from Mr. Williams' score for the popular film *Home Alone 2*. In addition to energetic slapstick, the scores for both *Home Alone* movies evoke the longing for family togetherness at Christmas time.

Operas and ballets often have a Christmas theme. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *Christmas Eve*, composed in 1894-95, tells of wondrous and miraculous events that take place on the blessed night. The polonaise is one of the most familiar parts of the score. *The Snow Maiden* (in Russian, *Snegurochka*), based on a play by Ostrov-

Art Exhibitions in the Cabot-Cahners Room

Throughout the 1997-98 season, the Boston Symphony Orchestra is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibition on display through December 22 features scissorcuts by the Guild of American Paper Cutters. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. This show will be followed by an exhibition of mixed-media works by artist Fay Chandler (December 22–January 26). The oil paintings, works on paper, and box constructions have been selected from a large body of work spanning three decades. Fay Chandler is a graduate of Sweet Briar College, Virginia, and the Maryland Institute of Art in Baltimore. She has had more than thirty solo exhibitions and numerous group exhibitions in the United States. Her artwork is included in numerous public, private, and non-profit collections. In 1988 the artist purchased a 100-year-old engine house in Brighton and converted it into studios. Similarly, in her small-scale constructions she saves materials that have outlived their usefulness and gives them new life through insight and imagination. For further information please call the Volunteer Office at (617) 638-9390. The orchestra receives 20% of the proceeds from the sale of every art work.

sky and composed in 1880, is not strictly about Christmas, but its fairy-style style—set in midwinter and involving a search for love—befits this time of year. The "Dance of the Tumblers" (also sometimes called the "Dance of the Buffoons") is the most famous part of the score; it occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. In his own lifetime, though, Tchaikovsky enjoyed very little success in the dance world, his music generally being regarded as too "symphonic." The composer himself thought *The Nutcracker* was less significant than *Swan Lake* or *Sleeping Beauty* because of the weak plot, which, for all practical purposes, ends at intermission, so that the second act is nothing but spectacle. Still, the music that accompanies the spectacle is so inventive and colorful that it has long since become world famous as the *Nutcracker Suite*.

A popular element in many Christmas stories, including *The Nutcracker*, is that of toys coming to life. Early in this century, families went to see the Christmas show of Ameri-

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ca's greatest operetta composer, Victor Herbert (1854-1924), whose *Babes in Toyland* (1904) featured a wonderful march in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the same charming image.

The "Shepherds' Farewell to the Holy Family" is the best-known part of the Christmas oratorio *L'Enfance du Christ* ("*The Infant Christ*") by Hector Berlioz (1803-69)—and the first part to be composed. In fact, Berlioz invented the music to pass the time at a dull party. The music struck him as having a "primitive, pastoral mysticism," so he also invented an occasion for it: he imagined that it was the music sung by the shepherds bidding farewell to the Holy Family as they left Bethlehem for their flight to Egypt. Having written the words, too, he decided as a joke to pass it off as a rediscovered work by a little-known seventeenth-century composer. Many anti-Berlioz critics were taken in, praising the "superior" work of the older composer to that of Berlioz himself. Later, Berlioz little by little added sections dealing with other aspects of the Christmas story until he had finally produced a full-length oratorio.

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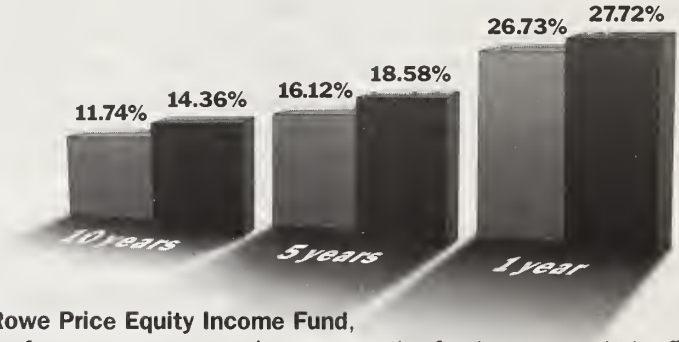

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The brillant whirling of a grand waltz conjures up the festivity of Christmas. **Emil Waldteufel** (1837-1915) was the French equivalent of "The Waltz King," Johann Strauss the Younger, composing elegant and charming works, of which *Les Patineurs* ("The Skaters") of 1882 is by far the most famous.

The English composer **Ralph Vaughan Williams** (1872-1958) actively collected English folk songs in the early years of the century, and often used these as the raw material for his larger compositions. His *Fantasia on Christmas Carols* was composed in 1912 and first performed that year at the Three Choirs Festival in Hereford. The work is based on traditional carols (the first and last having been collected in Hereford itself): "The Truth Sent from Above" (Herefordshire), "Come All You Worthy Gentlemen" (Somerset), "On Christmas Night" (Sussex), and "There Is a Fountain" (tune only, from Herefordshire); these are mixed with fragments of other carol tunes.

Leroy Anderson (1908-75) became a well-known composer largely because he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

During his all-too-few thirty-seven years, **Georges Bizet** (1837-75), certainly best-known for his opera *Carmen*, developed a mastery of the musical theater scarcely known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks. The type of music Bizet had written—roughly corresponding to the background score accompanying a dramatic television program today—was in low estate, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer, himself a composer, declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of traditional themes of the region. Bizet arranged four numbers from the score into an orchestral suite. After his death, a second suite was prepared by Ernest Guiraud. The last of its four numbers is the lively and colorful "Farandole," which includes "March of the Kings," a melody widely known as a Christmas carol.

—Steven Ledbetter

re•spon•sive *(adj.)*

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Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. He continues to conduct Boston Pops concerts on a regular basis. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as guest conductor with the Rochester Philharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

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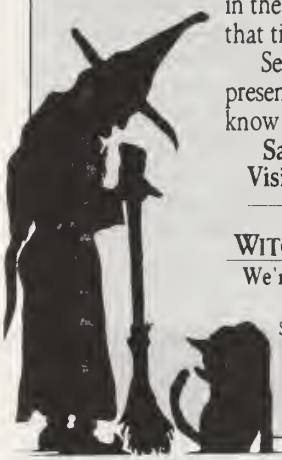

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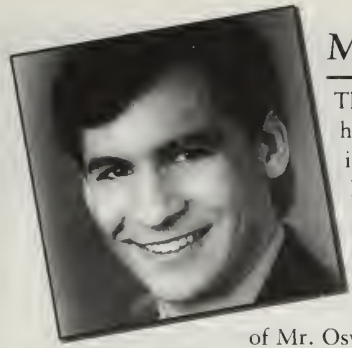

Mark Oswald

The young American baritone Mark Oswald makes his Boston Pops debut this holiday season, performing in concerts and on the album of Christmas music to be recorded with Keith Lockhart and the Boston Pops Orchestra for future release on RCA Victor. Mr. Oswald made his Boston Symphony debut at Tanglewood in July as soloist in Takemitsu's *My Way of Life*, conducted by Seiji Ozawa. Highlights of Mr. Oswald's 1997-98 season include appearances with the Metropolitan Opera as Figaro in *Il barbiere di Siviglia*, Lescaut in *Manon*, Mercutio in *Roméo et Juliette*, and Harlequin in *Ariadne auf Naxos*. He also sings Figaro with the San Diego Opera; returns to Washington Opera for Papageno in *The Magic Flute*; and sings his first Malatesta in *Don Pasquale* in Tenerife, Spain. In October London Records released his new recording of *Carmina burana* with Charles Dutoit and the Montreal Symphony. In 1996-97 Mr. Oswald returned to the Metropolitan Opera as Guglielmo in *Così fan tutte* and as Silvio in *I pagliacci*. 1996-97 also brought two important debuts—with the Vienna Staatsoper as Figaro in *Il barbiere di Siviglia*, and with Washington Opera as Schaunard in *La bohème*—and two collaborations in Japan with Seiji Ozawa—performances as Presto in Poulenc's *Les Mamelles de Tirésias*, which was recorded for Philips Classics, and as Papageno in Mozart's *Die Zauberflöte*. Other engagements included an appearance with the Evansville Philharmonic Orchestra as soloist in Mahler's *Songs of a Wayfarer*, and a solo recital appearance in Philadelphia. Highlights of previous seasons have included Metropolitan Opera performances as Rossini's Figaro, Mozart's Papageno, and Mercutio in Gounod's *Roméo et Juliette*; he also joined the Metropolitan Opera as a soloist in James Levine's 25th Anniversary Gala, and in Frankfurt, Germany, as Harlequin in Strauss's *Ariadne auf Naxos*. Other appearances in opera have included engagements with the Hamburg State Opera, Greater Miami Opera, Boston Lyric Opera, Tulsa Opera, Cincinnati Opera, Wolf Trap Opera, Kentucky Opera, and the Opera Theatre of St. Louis. Mr. Oswald's many orchestral engagements have included several appearances at the Kennedy Center in Washington, D.C., including performances of *Carmina burana* with the Washington Concert Opera Ballet and Washington Choral Arts Society and Walton's *Belshazzar's Feast* with the Washington Oratorio Society. In addition he has performed Mendelssohn's *Elijah* in Cincinnati and Vancouver, Vaughan Williams's *Dona nobis pacem* with the Charlotte Symphony, Berlioz's *Damnation of Faust* with the Cincinnati Symphony under Jesús López-Cobos, Bloch's *Sacred Service* with the Cincinnati Choral Society, and Brahms's *German Requiem* and Rachmaninoff's *The Bells* at the Brevard Music Festival. Mark Oswald is the winner of numerous awards, including the 1989 Metropolitan Opera National Council Auditions, a 1993 Career Grant from the Richard Tucker Foundation, and the George London Award.

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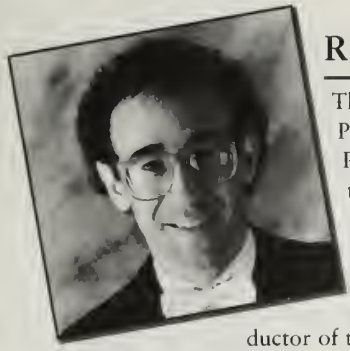


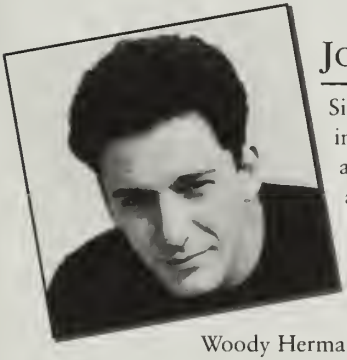
Robert Bernhardt

The 1997-98 season is Robert Bernhardt's third as Principal Conductor/Artistic Director of the Rochester Philharmonic Orchestra; he and the RPO will celebrate the orchestra's 75th season. Since 1978 Mr. Bernhardt has made frequent guest appearances with the orchestra, culminating with his appointment in April 1995. The 1995-96 season also marked Mr. Bernhardt's ninth and last as Music Director and Conductor of the Tucson Symphony Orchestra. Since 1992, he has been Music Director of the Chattanooga Symphony and Opera Association, unique among American cities in that the same Board of Directors oversees both genres. Mr. Bernhardt has worked with the Kentucky Opera in Louisville in each of the past fifteen seasons and is currently its Principal Guest Conductor. Previously he served as Associate Conductor of the Louisville Orchestra from 1981 through 1989 and Music Director of the Amarillo Symphony from 1985 through 1988. Robert Bernhardt made his Detroit Symphony Orchestra debut in the summer of 1995 at the Bravo! Colorado Music Festival, and has returned each season since then to lead the Detroit Symphony Orchestra in Detroit. In 1996 the Rochester Philharmonic under Mr. Bernhardt's direction made a triumphant return to the Bravo! Festival, sharing residency with Detroit. They returned to the festival this past summer. In November 1994 Mr. Bernhardt made his subscription debut with the Pittsburgh Symphony and was immediately re-engaged for subscription concerts in October 1996. Since his Boston Pops debut in June 1992, he has returned regularly, leading both spring Pops concerts and Christmas Pops concerts. He has also recently appeared as guest conductor with the Phoenix Symphony, Seattle Symphony, New World Symphony, Florida West Coast Symphony, and the chamber orchestras of Los Angeles and Denver. At Carnegie Hall he led three P.D.Q. Bach concerts with Peter Schickele. As comfortable in the opera pit as on the concert stage, Robert Bernhardt has conducted numerous staged performances and opera galas. His first opera assignment, Britten's *Turn of the Screw* with the Kentucky Opera, brought him international notice. During the 1996-97 season he led that company in a production of *Don Giovanni*. Over the years he has conducted *Rigoletto*, *The Magic Flute*, *Così fan tutte*, *Cavalleria rusticana*, *I pagliacci*, *The Barber of Seville*, *Carmen*, Britten's *Albert Herring* and *A Midsummer's Night Dream*, Purcell's *Dido and Aeneas*, and a Gilbert and Sullivan opera festival. With the Nashville Opera, he has led *L'Elisir d'amore*, *Rigoletto*, and *The Barber of Seville*. With the Chattanooga Opera, he has led *Il Trovatore*, *The Magic Flute*, *La bohème*, *Carmen*, *Don Pasquale*, and concert performances of *Fidelio*. He has recorded for Vanguard and First Edition Records; his recording with London's Royal Philharmonic Orchestra of music by Louis Spohr was released in spring 1996. His most recent release features works of Spohr and Weber. Born in Rochester, New York, Robert Bernhardt holds a master's degree from the University of Southern California School of Music, where he studied with Daniel Lewis. He is also a Phi Beta Kappa, *summa cum laude* graduate of Union College in Schenectady, New York, where he was an Academic All-American baseball player.

Frederica von Stade

Mezzo-soprano Frederica von Stade is in the third decade of an extraordinary international career that has taken her to the world's great opera houses and concert halls. Her career began when she received a contract from Sir Rudolf Bing during the Metropolitan Opera Auditions; since her debut in 1970 she has sung nearly all her great roles with that company. In 1995, as a celebration of her twenty-fifth anniversary with the Metropolitan Opera, the company mounted a new production of Debussy's *Pelléas et Mélisande* specifically for her. She has appeared with nearly every leading American opera company, and new productions have been mounted for her regularly in Europe at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. She is invited frequently by the world's top conductors, including Abbado, Levine, Muti, and Ozawa, to appear with the world's leading orchestras, including the Boston Symphony, Chicago Symphony, Philadelphia Orchestra, London Symphony, Orchestra of La Scala, and others. Her repertoire is continually expanding with newer works; at San Francisco Opera she recently appeared as Madame de Merteuil in the world premiere of Conrad Susa's *Dangerous Liaisons*, which was broadcast on PBS. Unparalleled as a recitalist, Ms. von Stade returned in 1995 to New York's Carnegie Hall for a sold-out recital marking the culmination of an extensive, critically acclaimed recital tour throughout North and South America. In addition she has made more than three dozen recordings with every major label, including complete operas, aria albums, symphonic works, solo recital programs, and crossover albums. Her recordings have garnered six Grammy nominations and numerous awards; recently she enjoyed the distinction of simultaneously holding both first and second place on the national sales charts, for Angel/EMI's *Showboat* and Telarc's *The Sound of Music*. She has also appeared regularly on television, including several "Live From the Met" telecasts, a 1992 New Year's Eve gala with Claudio Abbado and the Berlin Philharmonic, the Jean-Pierre Ponnelle production of Rossini's *La Cenerentola*, a "Carnegie Hall Christmas Concert" with Kathleen Battle and Wynton Marsalis, the holiday special "Christmas With Flicka," and the PBS special "Flicka and Friends." She created the role of Tina in the world premiere production of Argento's *The Aspern Papers* (a work written for her), which was broadcast from Dallas Opera on PBS. In January 1996 Ms. von Stade celebrated the art of American song with Thomas Hampson, Marilyn Horne, Dawn Upshaw, and Jerry Hadley in a program at New York's Town Hall entitled "I Hear America Singing," also broadcast on PBS. In the fall of 1995 she recorded another PBS special, which included arias, art songs, and crossover material. Frederica von Stade holds honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her *alma mater*, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former President Ronald Reagan in recognition of her significant contribution to the arts. In addition to this "Holiday at Pops" concert, her 1997-98 season includes gala concerts with the San Francisco Symphony and San Francisco Opera for the re-opening of the War Memorial Opera House, an extensive North American recital tour, concerts with the St. Louis Symphony and Leonard Slatkin and with the Jacksonville Symphony in Florida and Carnegie Hall, as well as performances as Mélisande with San Francisco Opera. Ms. von Stade made her Boston Symphony debut in October 1977 and has

appeared many times with the orchestra both at home and abroad, including the 1993 Opening Night concert celebrating Seiji Ozawa's twentieth anniversary as music director and the gala "Dvořák Concert in Prague" recorded for audio and video release that December. She also appeared with John Williams and the Boston Pops Orchestra in June 1987 in a concert taped for PBS's "Evening at Pops."



John Pizzarelli

Singer/guitarist John Pizzarelli's recent recordings have included tributes to Nat King Cole (*Dear Mr. Cole*) and old Kris Kringle (*Let's Share Christmas*), as well as a collection of ballads (*After Hours*). His latest release, *Our Love Is Here to Stay* (RCA Records), draws on the vision and experience of arranger Don Sebesky and his orchestra, which features players from the bands of Maynard Ferguson, Buddy Rich, Woody Herman, and Claude Thornhill, among others—a virtual who's who of the swing era. Yet it is very much a John Pizzarelli Trio album, with brother Martin Pizzarelli on bass and Ray Kennedy on piano. In addition to the title tune, the album selections include "Avalon," "Little Girl," "Honey Pie," "Dream," "Nina Never Knew," "Have Another One, Not Me," "The Day That I Found You" (with lyrics by Mr. Pizzarelli) and "The Say Hey Kid" (another trio original, saluting baseball legend Willie Mays). John's father, jazz guitarist Bucky Pizzarelli, makes a guest appearance on several tracks. "Dream," with words and music by Johnny Mercer, is the title song from a new musical about Mercer's life and work, which opened on Broadway in April 1997 starring John Pizzarelli.

The John Pizzarelli Trio has developed a strong following across the country while playing to capacity crowds. John Pizzarelli grew up in New Jersey listening to Nat King Cole and Billy Joel. Although he had a rock-band phase as a teenager, John always enjoyed listening to his dad swing with such artists as Zoot Sims and George Barnes, and spent the first three years of his career accompanying his father. John Pizzarelli began on the banjo as a boy of six or seven, switching four years later to guitar. His vocal career was inspired by the re-release of some old Nat King Cole records. Mr. Pizzarelli has appeared at Tanglewood in the 1993 and 1996 Jazz Festivals; in 1995 he performed in a Gershwin tribute with the Boston Pops Orchestra under the direction of Keith Lockhart, a concert taped for "Evening at Pops." In addition, John Pizzarelli appeared as guest vocalist in several selections on *Runnin' Wild*, the first Keith Lockhart/Boston Pops Orchestra recording on RCA Victor.

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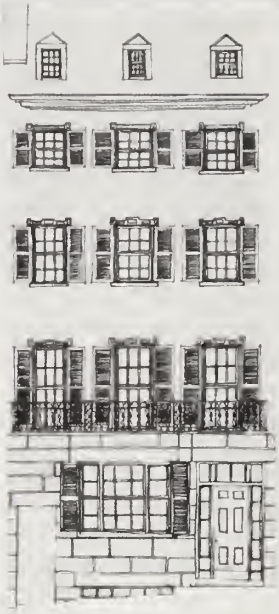

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PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director

PALS (Performing Artists at Lincoln School) is a singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson. PALS has provided the children at one public school with the training necessary to achieve excellence in the performing arts. From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS consists of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this culturally rich, economically diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program, and is funded in part by the Massachusestts Cultural Council, a state agency. The members have performed with Seiji Ozawa and the Boston Symphony Orchestra, the Harvard-Radcliffe Chorus, Chorus Pro Musica, Nashoba Valley Chorale, and the Melrose Polymnia Society. In April 1998 they will make their Carnegie Hall debut, performing Bach's "St. Matthew" Passion with Seiji Ozawa and the BSO.

Johanna Hill Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as assistant conductor of the New England Conservatory Chorus. In addition to directing the PALS program in Brookline, she conducts the Nashoba Valley Chorale and serves as Massachusetts ADCA Repertoire and Standards Chairperson for Children's Choruses.

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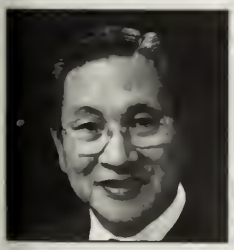

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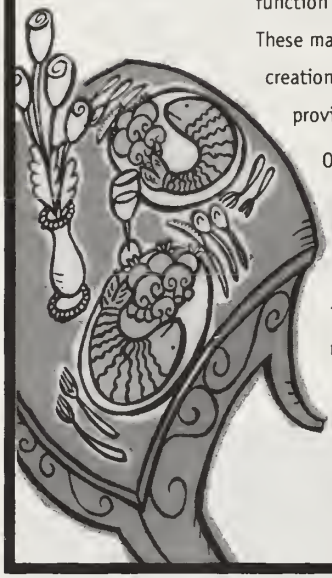

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THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

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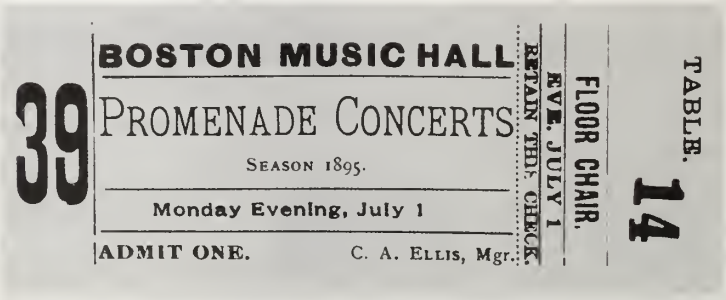

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Dear Friends of the Boston Symphony Orchestra,

BankBoston is pleased to be participating in tonight's Company Christmas at Pops. We're also proud of our sponsorship of the Holiday Pops Season, just one example of our support of the arts.

The arts have tremendous power. They illuminate our lives and make our community a more vibrant and attractive place to live. The Boston Symphony Orchestra, a shining example of the arts in Boston, has enhanced our appreciation of music through decades of masterful performances. The Holiday Pops brings the joy of the season into all of our lives and allows us to experience a true tradition in Boston.

We are very fortunate to live in a city with so many cultural resources. There is always a danger that we will start to take our orchestras, museums and performing arts organizations for granted. We, at BankBoston, urge you to remember, as we do, that these institutions need and deserve our constant support.

We wish you all the best during this holiday season.

Enjoy the performance.

Chad Gifford

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Fourteenth Annual

A Company Christmas at Pops '97

December 17, 1997

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Holiday Greetings!

Holiday greetings and welcome to the fourteenth annual *A Company Christmas at Pops!* The Boston Symphony Orchestra and the 1997 *A Company Christmas at Pops* Committee are delighted to have you and your guests with us for this evening's festivities.

Once again, New England business leaders have demonstrated their outstanding support of this annual tradition for the Boston Symphony Orchestra. This year, *A Company Christmas at Pops* will raise more than $700,000 of crucial funding that supports the activities of the Boston Symphony and Boston Pops orchestras. We are grateful that you share in the BSO's commitment to provide community performances, professional training, and music education of the highest standards.

PATRICK
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We are thrilled to have children from various Boston schools and youth programs joining us this evening to celebrate the holidays. Each year, individuals and corporations contribute to our Children's Program which brings 200 children to *A Company Christmas at Pops*. This underwriting allows the Boston Symphony Orchestra and its corporate guests to give the gift of music to these very special young people, many of whom are hearing a live performance in Symphony Hall for the first time! Earlier tonight, the children enjoyed a festive holiday dinner generously provided by the Sheraton Boston Hotel and Towers and a surprise visit from Santa, who presented each child with gifts for the holidays. Please take a moment to read the Children's Program section in the program book which describes the schools and organizations who are with us tonight.

Joining Keith Lockhart and the Boston Pops Orchestra this evening will be the Tanglewood Festival Chorus, John Oliver, Conductor, and Conan O'Brien, host of NBC-TV's "Late Night with Conan O'Brien," reading *'Twas the Night Before Christmas*. As always, you may see surprise guests and familiar faces take their place on stage throughout the evening.

Thank you so much for being part of *A Company Christmas at Pops*. We hope that you and your guests enjoy tonight's event. Best wishes for the holidays and have a healthy and happy New Year!

Patrick Purcell is the Chairman of A Company Christmas at Pops.

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Children's Program 1997

A Company Christmas at Pops' Children's Program is a wonderful way for corporations to share the spirit of the holiday season with children from some of Boston's hardest-working children's service organizations. Every year, 200 children are guests of the corporate community at this event. Earlier tonight, the children dined at the Sheraton Boston, received gifts from Santa, and now join us for more fun and festivities. We are delighted to welcome children from the following organizations this evening:

Boston Children's Services

Catholic Charities:
- El Centro del Cardenal
- Emmanuel House
- Haitian Multi-Service Center
- Labouré Center
- St. Ambrose Family Inn

Colonel Daniel Marr Boys and Girls Club of Dorchester

The Inner City Catholic Youth Cluster and Junior Knights of Peter Claver

Mother Caroline Academy

Nativity Preparatory School, Roxbury

New England Home for Little Wanderers

Robert F. Kennedy Children's Action Corps

Photo: Muro Vintoniv

Curious George with the children at last year's dinner.

We wish to express our deepest gratitude to the following organizations for their generous contributions to the Children's Program:

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Children's Program Sponsors

We would also like to thank the following individuals and corporations who have generously contributed to the Children's Program by sponsoring the 200 children attending this evening's A Company Christmas at Pops.

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Boston Children's Services

Founded in 1799, Boston Children's Services is America's oldest child welfare agency. The mission of the organization is to promote the healthy development of Greater Boston's children and families. Today, the agency responds to children and families in need with the same qualities of sensitivity and skill that have been the hallmark for nearly two centuries. Each year, Boston Children's Services reaches more than 9,000 children and families, primarily those who are low-income and/or minority. The agency operates 26 innovative programs, addressing the challenges that confront children and families in three ways: providing direct services to children, reforming the institutions that affect children's lives, and supporting their families.

Catholic Charities

Catholic Charities, the social service agency of the Archdiocese of Boston, is dedicated to improving the lives of the poor in Eastern Massachusetts. Founded in 1903 as a child welfare agency, Catholic Charities has adapted its services to meet the ever-changing needs of impoverished children, teens, working families, and senior citizens. The mission of Catholic Charities is simple: to provide service to those most in need, to advocate for justice, and to convene the Church and other people of good will to do the same. Tonight, we are pleased to welcome children from five of Catholic Charities' 52 service sites: El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center and St. Ambrose Family Inn in Dorchester, and the Labouré Center in South Boston.

The Colonel Daniel Marr Boys and Girls Club of Dorchester

The Colonel Daniel Marr Boys and Girls Club opened in 1974 to offer important programs and to provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual budget of $100,000. Today, the annual operating budget exceeds one million dollars and the agency registers more than 2,500 kids each year. Its mission statement reads, in part – "To meet the needs of children of all races and ethnic backgrounds, from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full potential." The agency is presently conducting a capital campaign to expand its facilities and programming. The Paul R. McLaughlin Youth Center will be built adjacent to the existing facility.

The Inner City Catholic Youth Cluster and Junior Knights of Peter Claver

The Inner City Catholic Youth Cluster is an organization founded in 1987 to give support to all teens and pre-teens in the North Dorchester/Roxbury area of Boston. The group offers tutorial services for youth preparing for high school and college entrance exams as well as supervised recreational programs. More than 300 children in this area who do not have access to other resources are served by this program which is open to all youth regardless of race, religion or cultural background. The Junior Knights of Peter Claver is the youth division of the Fraternal Order of Saint Peter Claver. It is a national organization that was brought to the Boston area in 1993. It provides services to the elderly in the African-American community as well as leadership values to the youth of the area.

Mother Caroline Academy

Mother Caroline Academy is a middle school (grades five through eight) dedicated to educating girls in an academically challenging and highly disciplined learning environment. The school, administered by the School Sisters of Notre Dame, targets and educates girls from economically disadvantaged families who would not otherwise have access to a private or parochial school education. The purpose of Mother Caroline Academy is to provide an atmosphere of learning that will educate approximately 60 young girls annually, helping them to develop the capacity for critical thinking and to become competent and comfortable with learning skills necessary for academic success.

Nativity Preparatory School A Jesuit Learning Center

Nativity Preparatory School is a Jesuit middle school dedicated to educating highly motivated young men from the inner-city neighborhoods of Boston. Staffed by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

The New England Home for Little Wanderers

The New England Home for Little Wanderers is a non-profit, non-sectarian private child welfare agency. Founded in 1865 as an orphanage, the Home today offers a range of residential, day, special-education, transition-to-independent-living, adoption and family-preservation programs. The New England Home for Little Wanderers serves children aged birth through 21, and their families, in greater Boston and eastern Massachusetts, with facilities in Dorchester, Jamaica Plain, Norwood, Walpole, Waltham, and Watertown.

Robert F. Kennedy Children's Action Corps

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

Boston Symphony Orchestra Business Leadership Association

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of tens of millions of people each year through its tours, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues cover nearly 65% of fixed costs, the BSO begins this year with an operating shortfall of approximately $15 million toward a budget of more than $53 million.

Sixteen years ago, a group of New England business leaders formed the Business Leadership Association (BLA), with the hope of building a strong coalition of corporate support for the Orchestra. Today, this vital partnership contributes approximately 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

Corporate Membership (The Business Fund)

Corporate Membership, the core of the BSO's corporate fund-raising effort, provides essential annual operating support allowing continuation of important outreach programs. These include free summer concerts on the Esplanade, Youth Concerts that educate and inspire more than 40,000 schoolchildren annually, and Family Concerts which give parents the opportunity to share the gift of music with their children.

Companies may become Corporate Members of the BSO with a minimum gift of $1,800 to the Business Fund. At select giving levels, Corporate Members are entitled to benefits including:

Program Book Recognition – Your company and senior executive will receive a corporate listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Advance Ticket Purchase – You will receive priority ticket order forms to purchase tickets for symphony season events well before sale to the public.

VIP Priority Ticket Assistance – You may obtain personal assistance in purchasing concert tickets, depending upon availability, by calling the Corporate Programs Office.

Complimentary Symphony and Pops Tickets – Your company will receive complimentary Symphony and Pops tickets reserved exclusively for Corporate Members and ideal for entertaining guests or clients.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check, complimentary beverages, and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in Symphony Hall.

• Corporate Members at the $10,000 level are also eligible to receive complimentary VIP tickets to a Pops Concert on the Esplanade, co-sponsorship of a Spring Pops concert and an invitation for your senior executive to the exclusive "Presidents Luncheon Series."

• Members at higher giving levels may receive complimentary tickets to always sold-out *Holiday Pops* concerts, tickets to a Boston Symphony Chamber Players concert with dinner for two at a fine Boston restaurant, and complimentary Benefactor tickets to *Opening Night at Symphony* including the exclusive Gala Dinner.

Corporate Events

Presidents at Pops – This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is one of the largest fund-raising events of its kind in the country, bringing together more than 120 companies and their guests for a gala Boston Pops performance and raising nearly $1 million for the BSO this year. Sponsorship packages include 20 tickets to the concert gala complete with a cocktail reception and gourmet boxed supper.

A Company Christmas at Pops – A popular holiday tradition for the business community, *A Company Christmas at Pops* features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of *'Twas the Night Before Christmas* by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with a cocktail reception and gourmet boxed supper.

Corporate Sponsorships

Corporate Sponsorships at the Boston Symphony Orchestra, Boston Pops and Tanglewood offer corporations first-class opportunities to be associated with one of the world's finest music institutions, the Boston Symphony Orchestra. Sponsorships allow your corporate message to reach a select demographic audience of important consumers who are harder to reach than ever before. Along with creating top-of-the-mind awareness within a key market segment, sponsorships also provide a unique opportunity with which to entertain your most valued clients and customers. Companies such as Fidelity Investments, NEC, BankBoston, Bell Atlantic, and The Gillette Company have successfully incorporated BSO sponsorships into their marketing plans.

Sponsorship opportunities include special events such as *Opening Night at Pops* and *Opening Night at Symphony*, community outreach programs such as Youth Concerts, the Esplanade series, *Salute to Symphony*, and national and international touring activities of the Boston Symphony and Boston Pops Orchestras.

BSO 2OOO Campaign

The Boston Symphony Orchestra has launched a campaign to raise $130 million for the orchestra by the year 2000. The Campaign, the largest ever by a symphony orchestra, is necessary if the BSO is to continue in its established role as a musical leader and educator. This comprehensive campaign will raise $73.5 million in new endowment, $45 million in annual operating funds, and $11.5 million to be used for capital projects, including restoring and refurbishing world-famous Symphony Hall in time for its 100th birthday in the year 2000.

Corporate Membership in the BSO, *A Company Christmas at Pops*, *Presidents at Pops* and Corporate Sponsorships are vital to completion of the annual operating funds goal of the BSO 2OOO Campaign. Your support for tonight's event will help to ensure the success of this important effort. On behalf of campaign co-chairs, R. Willis Leith, Jr. and Edith L. Dabney, and the entire BSO organization, thank you!

To find out more about the Business Leadership Association or the BSO 2OOO Campaign, contact Madelyne C. Cuddeback, Director of Corporate Programs at 617/638-9270.

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Photo: Miro Vintoniv

The Trotter School Choir joins CEO's on stage for an unforgettable performance at last year's event.

Acknowledgments

The A Company Christmas at Pops Committee wishes to express its sincere appreciation to the following companies for their generous contribution to this evening's holiday benefit performance.

Ariadne Clifton Catering

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Uptown Garage

Tonight's Menu

A Company Christmas at Pops

December 17, 1997
Presented by Ariadne Clifton Catering

Grilled Portabello Mushroom
with a Caper Garlic Vinaigrette and Grated Fresh Parmesan
on a Bed of Arugula and Mixed Baby Greens

Double Roulade of Chicken
with a Basil Spinach Pesto or Sun-dried Tomato Pesto

Steamed Basmati Rice with a Confetti
of Red and Green Peppers

Green Beans in a Shallot Parsley Vinaigrette

Freshly Baked Breadsticks

White and Dark Chocolate Mousse
in a Bittersweet Chocolate Shell

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A trash bag has been placed at the bottom of your supper box for your convenience.
You may take you supper box home with you.

Chanel perfume compliments of Neiman Marcus and Chanel.

Photo: Miro Vintoniv

About The Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made seventeen television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; led three national tours and his first overseas tour with the Boston Pops Esplanade Orchestra; and released to great acclaim his first recording with the Boston Pops Orchestra on RCA Victor. That recording, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, entered *Billboard*'s Classical Crossover chart at number one when it was released in October 1996. Their second album, *American Visions*, includes works by Bernstein, Copland, Jerome Kern, Charles Ives, and John Williams. *The Celtic Album*, a collection of traditional and contemporary Celtic music, featuring special guests *Riverdance* fiddler Eileen Ivers and the Irish-American musical ensemble Cherish the Ladies, is scheduled for release in February 1998.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable engagements from the past season include his first major opera production, Douglas Moore's *The Ballad of Baby Doe* with the Washington (DC) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, guest conducting debuts with the Montreal and Colorado symphonies, and appearances with the Utah Symphony. This summer, Mr. Lockhart made his debut with the New York Philharmonic, leading a series of concerts throughout the city, including Central Park. Upcoming engagements include a concert in Singapore and debuts with the St. Paul Chamber Orchestra and the orchestras of Dallas, Seattle, and Milwaukee, as well as return engagements in Montreal and Toronto.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

The Boston Pops Orchestra

Keith Lockhart
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

John Williams
Laureate Conductor

Harry Ellis Dickson
Associate Conductor Laureate

FIRST VIOLINS
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
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SECOND VIOLINS
‡Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
§ Joseph Conte
§ Joseph Scheer
§ Brynn Albanese
§ Frank Powdermaker

* *Participating in a system of rotated seating*
§ *Substituting*
‡ *On sabbatical leave*

VIOLAS
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Susan Culpo

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Martha Babcock
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Sato Knudsen
Luis Leguía
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*Jerome Patterson
*Owen Young
*Andrew Pearce
§ David Finch

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Lawrence Wolfe
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John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§ Joseph Holt

FLUTES
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Keisuke Wakao
Mark McEwen

ENGLISH HORN
Robert Sheena

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Scott Andrews

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§Bruce Hall

TROMBONES
Norman Bolter
§Darren Acosta

BASS TROMBONE
Douglas Yeo

TUBA
Chester Schmitz

TIMPANI
Timothy Genis

PERCUSSION
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

HARPS
Ann Hobson Pilot
Sarah Schuster Ericsson

PIANO
Bob Winter

RHYTHM SECTION
Fred Buda–drums
Bob Winter–piano

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1969

...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves and broadens the Boston Pops' musical excellence and spirit, adding new compositions, increasing the orchestra's reputation worldwide, and leading best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 13th year of A Company Christmas at Pops, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

Photo: Miro Vintoniv

Tonight's Program

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 17, 1997, at 8:00 p.m.

A Company Christmas at Pops

Exsultate Justi, from *Empire of the Sun*	Williams
Dance of the Tumblers, from *The Snow Maiden*	Rimsky-Korsakov
Carol of the Bells	Wilhousky-Courage
Suite from *The Nutcracker*	Tchaikovsky
March — Spanish Dance — Arabian Dance — Trepak	
Shepherds' Chorus, from *L'Enfance du Christ*	Berlioz
Tomorrow Is My Dancing Day	Hollenbeck
Gloria	Bass

INTERMISSION

Sleigh Ride	Anderson/Parish-Goldberg
Christmas Waltzes	arr. Morley
The Christmas Waltz — Silver Bells — My Favorite Things — It's the Most Wonderful Time of the Year — The Christmas Waltz (reprise)	
Mary's Little Boy Child	Hairston-Hollenbeck
Christmas Time Is Here	Guaraldi/Mendelson-Starobin
Go Where I Send Thee!	Caldwell/Ivory
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), Johanna Hill Simpson, Artistic Director	
Frosty All the Way	arr. Sebesky
A Visit from St. Nicholas (*'Twas the Night Before Christmas*)	arr. Reisman
Text by Clement C. Moore	
CONAN O'BRIEN, narrator	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer — Have Yourself a Merry Little Christmas — Let It Snow! Let It Snow! Let It Snow! — The Christmas Song — Winter Wonderland — Jingle Bells	

Boston Pops scenic environment by Peter Wexler, Inc.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

A Merry Little Sing-Along

RUDOLPH THE RED-NOSED REINDEER
Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say,
"No, man!"
But you can do the job when you're in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse open
sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Oh what fun it is to ride
In a one—horse o—pen sleigh!

Guest Artists

CONAN O'BRIEN

This fall marked the fifth season of "Late Night with Conan O'Brien" on NBC-TV. Named one of *People*'s "25 Most Intriguing People" in 1996, the Brookline native recently extended his contract to host the show into the year 2002. In 1996, Mr. O'Brien and the "Late Night" writing team were nominated for an Emmy Award for Best Writing in a Comedy or Variety Series. Earlier this year, they won the Writers' Guild Award for Best Writing. A Harvard graduate, Conan O'Brien was two-time editor of the Harvard *Lampoon*. After graduation he moved to Los Angeles, where he joined the writing staff of the HBO series "Not Necessarily the News." During his two years with that show, he also performed regularly with several improv groups, including the Groundlings. In 1987 he was hired as a writer/performer on the "The Wilton North Report." By 1988, his talents had come to the attention of "Saturday Night Live" executive producer Lorne Michaels, who hired Mr. O'Brien as a writer in January of that year. In 1989 his work was recognized with an Emmy Award for Outstanding Writing in a Comedy or Variety Series. After leaving "Saturday Night Live" in spring 1991, Conan O'Brien wrote and produced a TV pilot entitled "Lookwell" starring Adam West. Although the pilot was telecast on NBC, it was not picked up as a series. That fall Mr. O'Brien became a writer/producer for the Fox series "The Simpsons," later serving as the show's supervising producer. On April 26, 1993, Conan O'Brien was named host of "Late Night." This evening he makes his debut with the Boston Pops Orchestra.

PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director

PALS (Performing Artists at Lincoln School) is a singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson. PALS has provided the children at one public school with the training necessary to achieve excellence in the performing arts. From its first season with fifteen members, PALS has grown into a major after-school program at the W. H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS consists of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this culturally rich, economically diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program, and is funded in part by the Massachusetts Cultural Council, a state agency. They have performed with Seiji Ozawa and the Boston Symphony Orchestra, the Harvard-Radcliffe Chorus, Chorus Pro Musica, Nashoba Valley Chorale, and the Melrose Polymnia Society. In April 1998, they will make their Carnegie Hall debut, performing Bach's "St. Matthew" Passion with Seiji Ozawa and the BSO.

Johanna Hill Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as assistant conductor of the New England Conservatory Chorus. In addition to directing the PALS program in Brookline, she conducts the Nashoba Valley Chorale and serves as Massachusetts ADCA Repertoire and Standards Chairperson for Children's Choruses.

Tanglewood Festival Chorus and Notes on the Program

TANGLEWOOD FESTIVAL CHORUS

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

John Oliver, *Conductor*

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

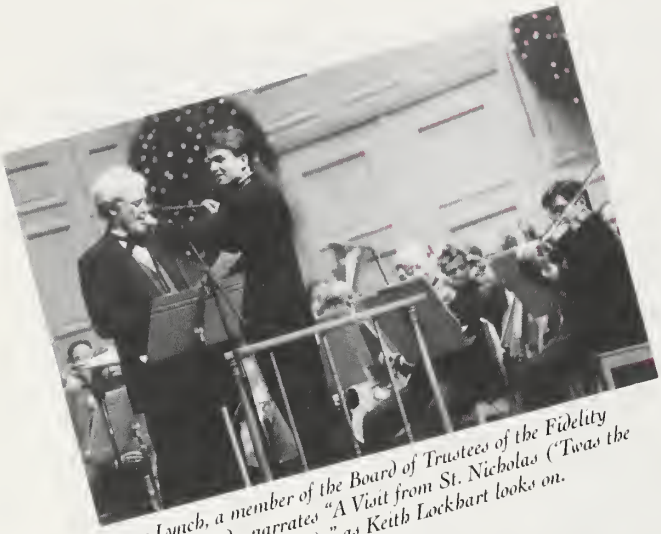
NOTES ON THE PROGRAM — By Steven Ledbetter

This evening's concert opens with one of the more recent compositions on the program: "Exsultate Justi" by Boston Pops Laureate Conductor **John Williams** (b.1932) from Steven Spielberg's film *Empire of the Sun*, which is based on J.G. Ballard's lightly fictionalized account of his boyhood experiences in Shanghai and in a Japanese prison camp during World War II. In writing music for the film version of the novel, John Williams created music for the "normal" times before the Japanese attack, as well as the period of wartime internment. "Exsultate Justi" is a vivid and joyous choral work heard in part during a scene in an English church in Shanghai.

Operas and ballets often have a Christmas or winter theme. **Nikolai Rimsky-Korsakov** (1844-1908) is best known outside of Russia as a composer of orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. The "Dance of the Tumblers" is the most famous part of the 1880 opera *The Snow Maiden*. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after **Peter Ilyich Tchaikovsky** (1840-93) composed it. In his own lifetime, though, Tchaikovsky enjoyed very little success in the dance world, his music generally being regarded as too "symphonic." The composer himself thought *The Nutcracker* was less significant than *Swan Lake* or *Sleeping Beauty* because of the weak plot, which, for all practical purposes, ends at intermission, so that the second act is nothing but spectacle. Still, the music that accompanies the spectacle is so inventive and colorful that it has long since become world famous as the *Nutcracker Suite*.

The "Shepherds' Farewell to the Holy Family" is the best-known part of the Christmas oratorio *L'Enfance du Christ* ("*The Infant Christ*") by **Hector Berlioz** (1803-69) — and the first part to be composed. In fact, Berlioz invented the music to pass the time at a dull party. The music struck him as having a "primitive, pastoral mysticism," so he also invented an occasion for it: he imagined that it was the music sung by the shepherds bidding farewell to the Holy Family as they left Bethlehem for their flight to Egypt. Having written the words, too, he decided as a joke to pass it off as a rediscovered work by a little-known seventeenth-century composer. Many anti-Berlioz critics were taken in, praising the "superior" work of the older composer to that of Berlioz himself. Later, Berlioz little by little added sections dealing with other aspects of the Christmas story until he had finally produced a full-length oratorio.

A Company Christmas at Pops 1996 Review

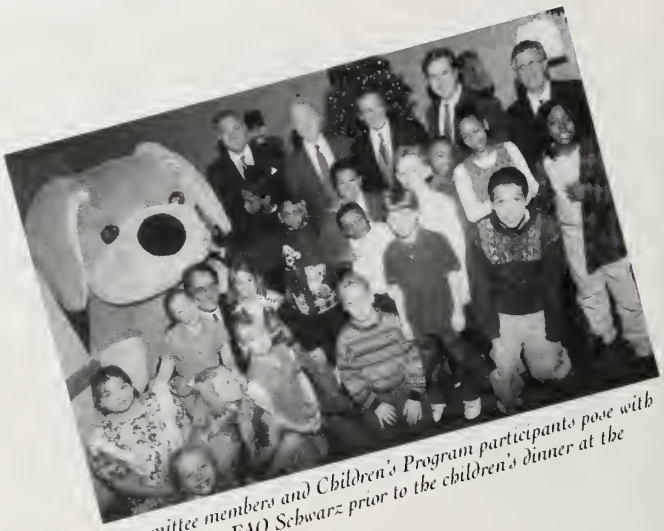


Peter Lynch, a member of the Board of Trustees of the Fidelity Group of Funds, narrates "A Visit from St. Nicholas ('Twas the Night Before Christmas)," as Keith Lockhart looks on.

Chad Gifford, Chief Executive Officer, BankBoston, Pat Purcell, President and Publisher, Boston Herald, and Tom May, Chairman and CEO, Boston Edison, prepare for the festivities.

Keith Lockhart, June Verrochi, Event Chairman, and Paul Verrochi, General Chairman, A Company Christmas at Pops '96, Chairman, American Business Partners, LLC, share a light-hearted moment backstage.

Mayor Thomas M. Menino (right) takes a break from city business to visit with guests.



Committee members and Children's Program participants pose with a puppy from FAO Schwarz prior to the children's dinner at the Sheraton Boston.

Photo: Michael Lutch

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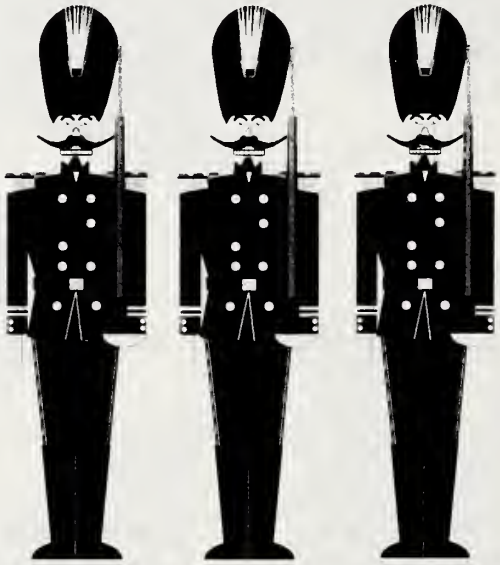

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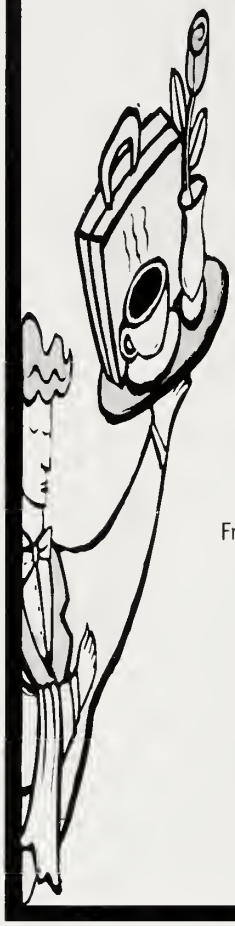

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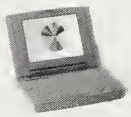

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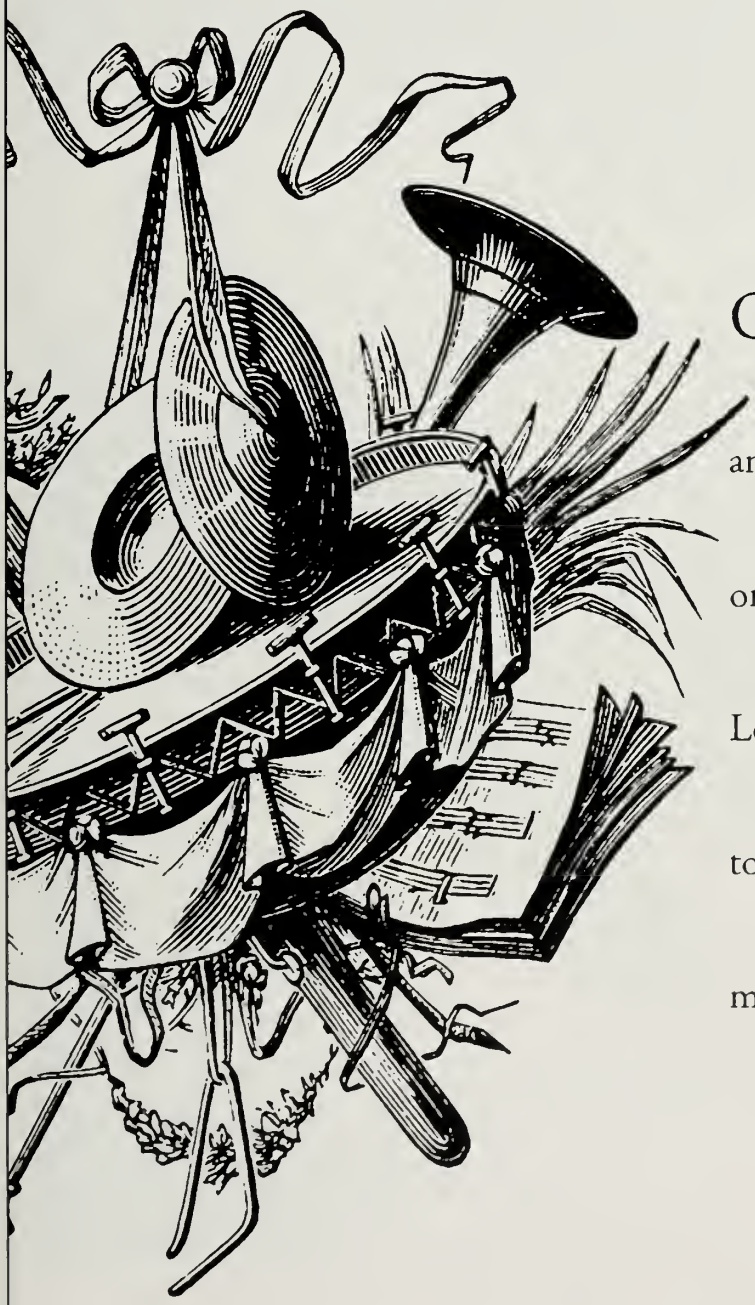

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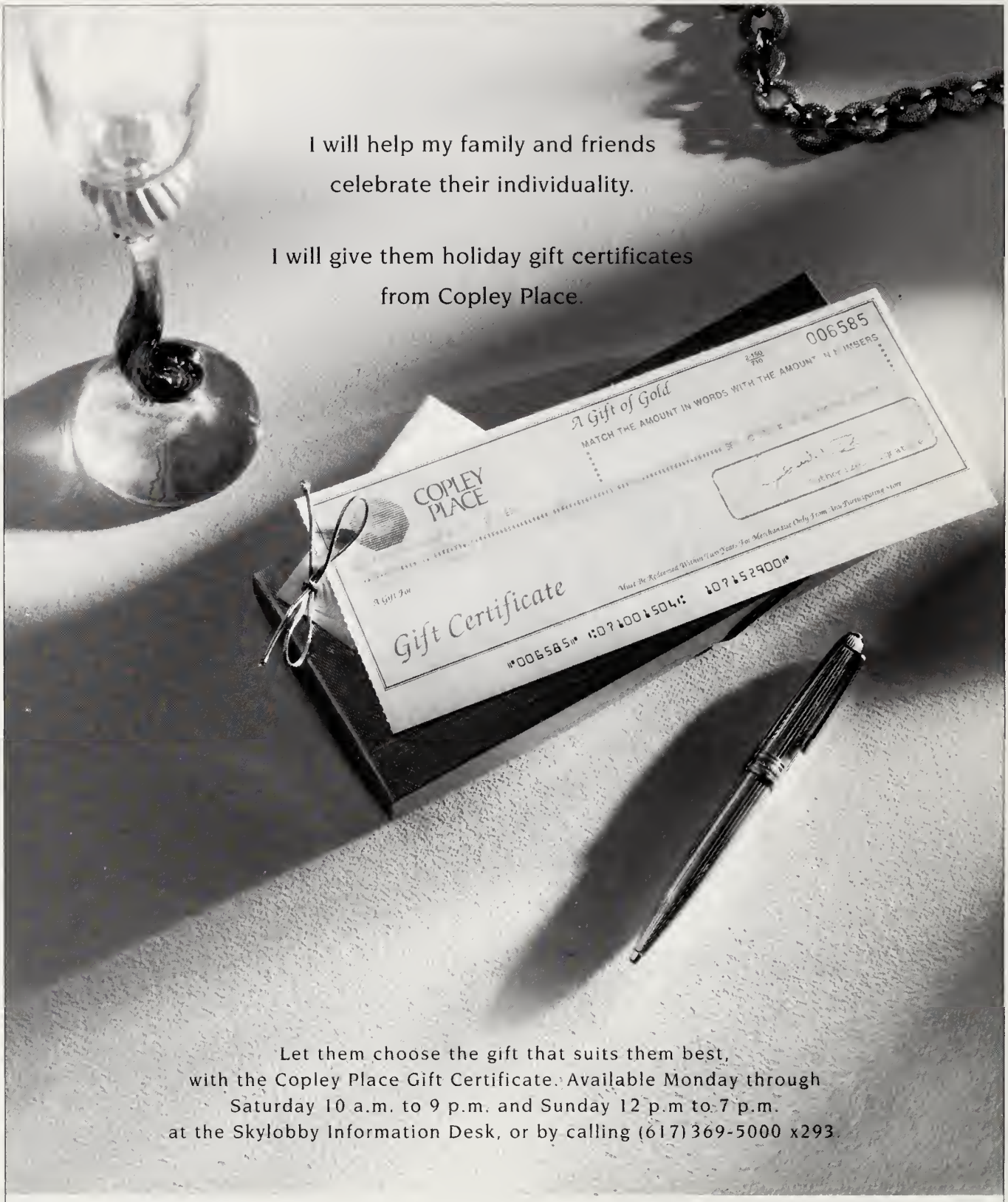

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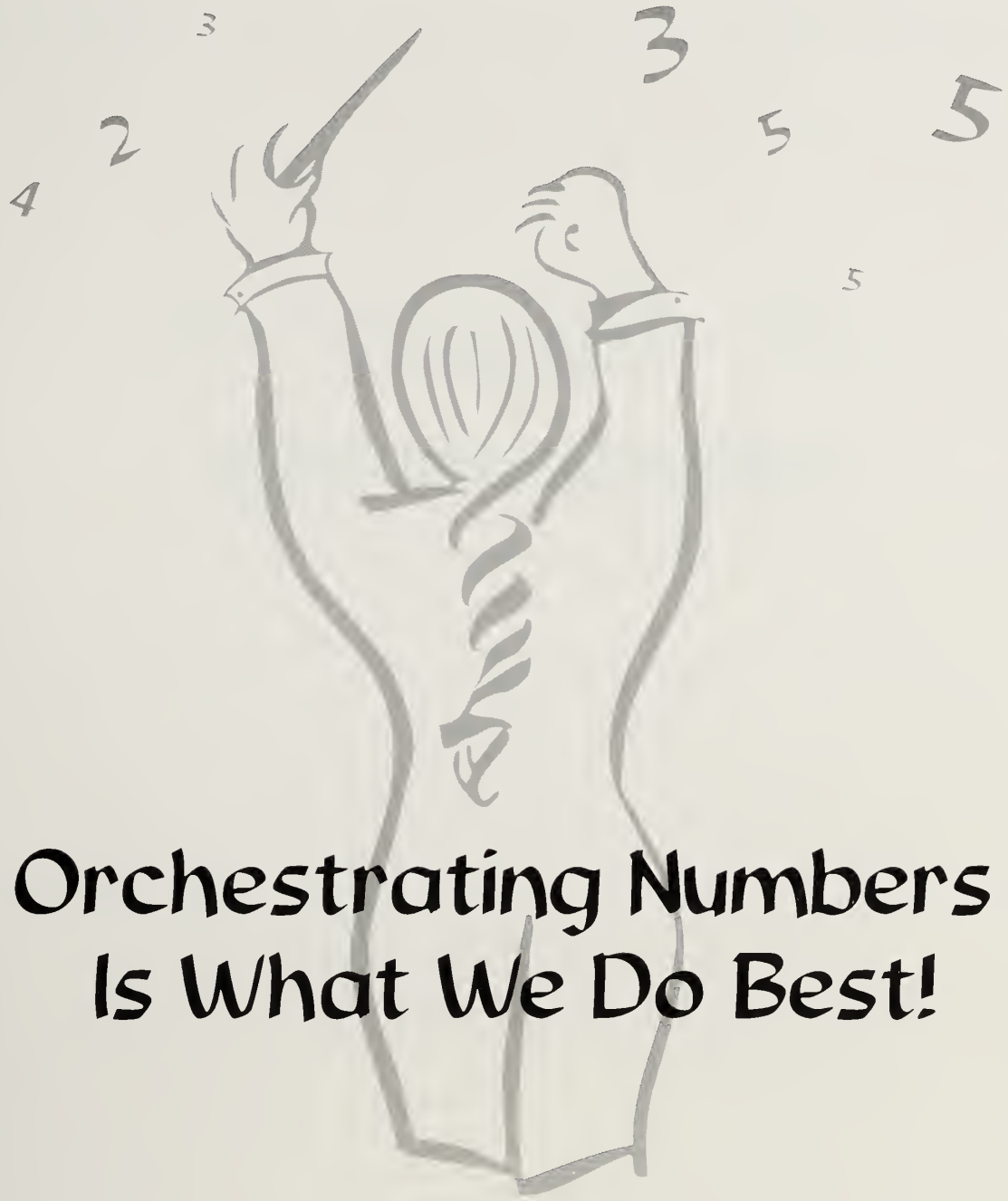

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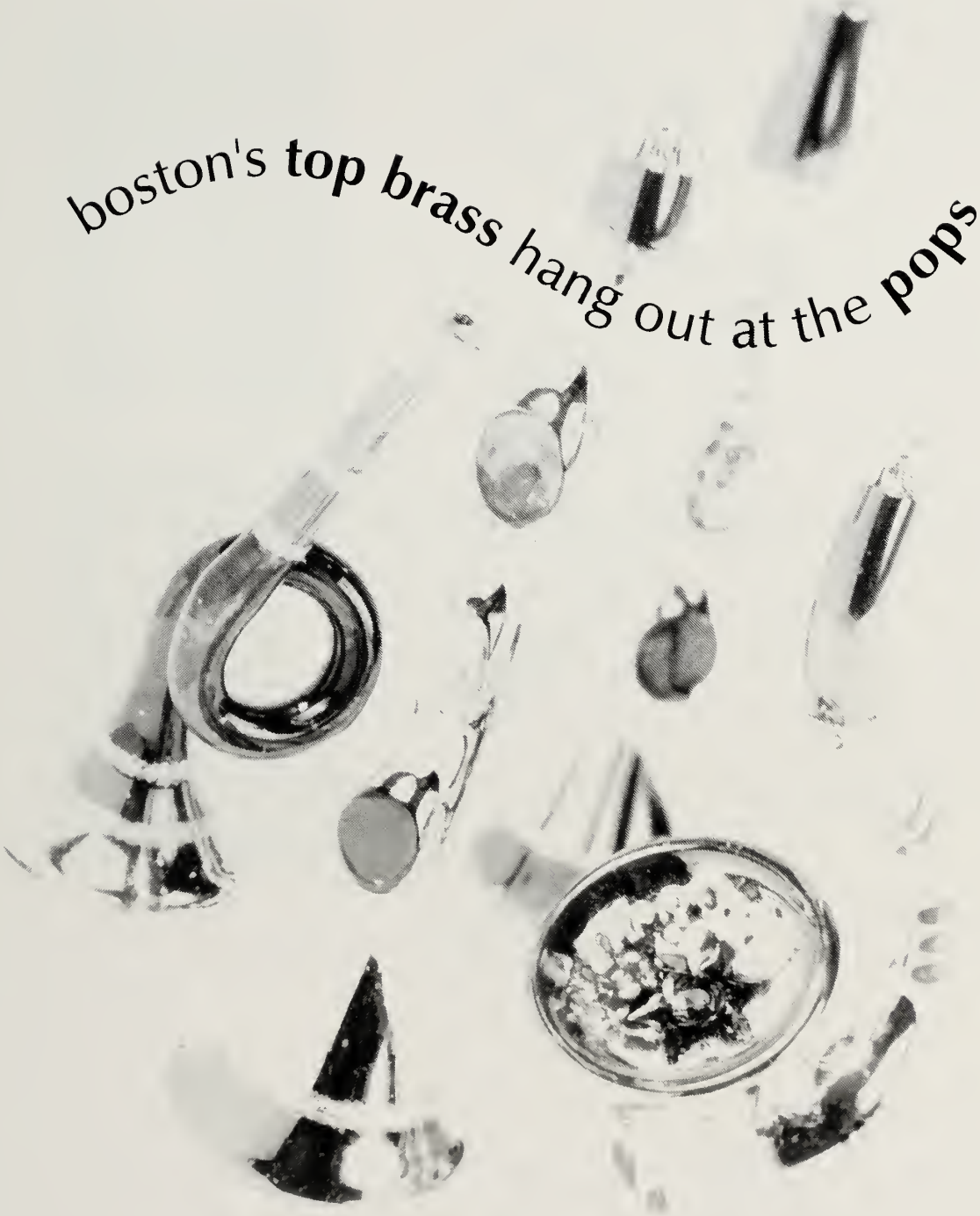

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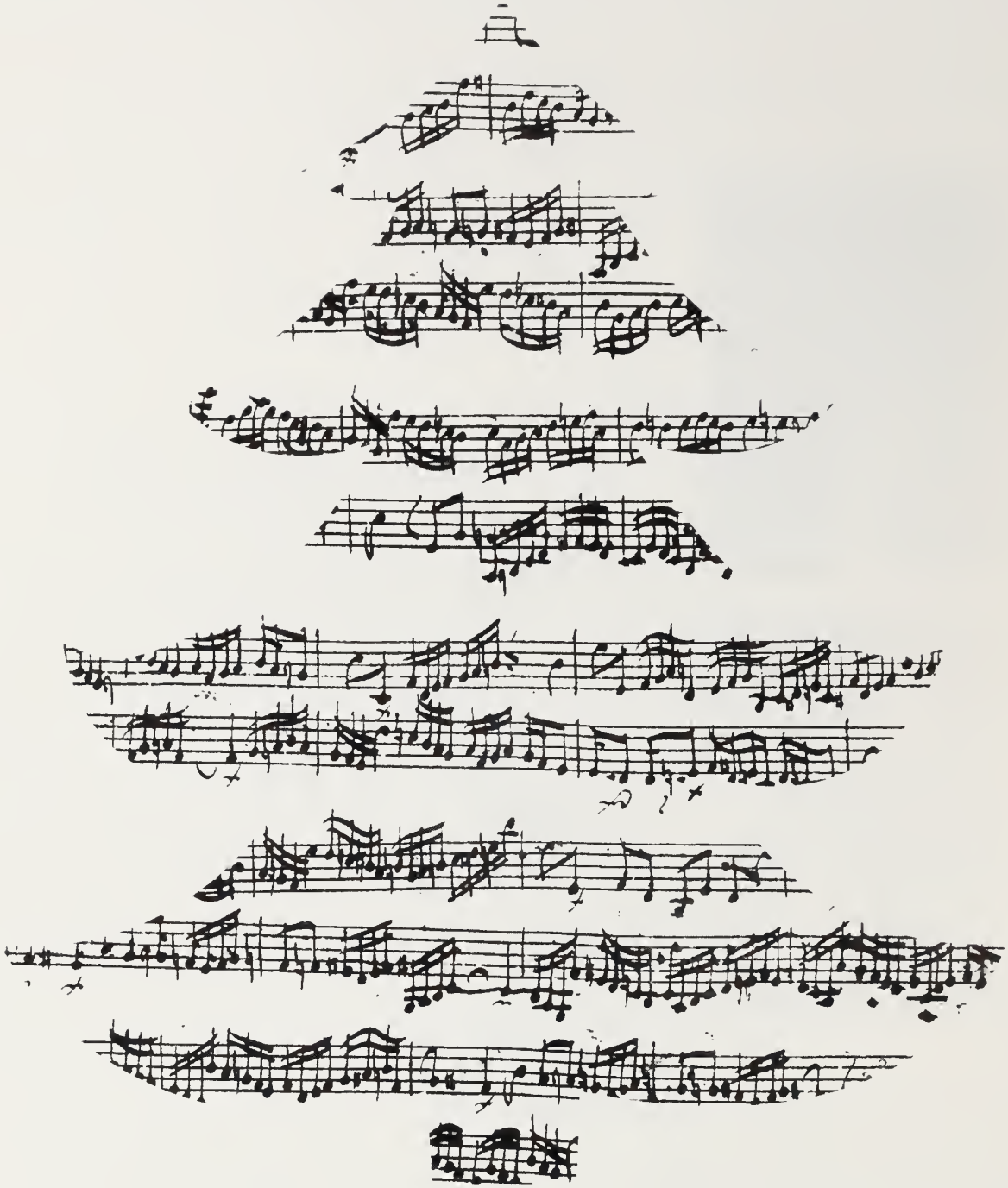

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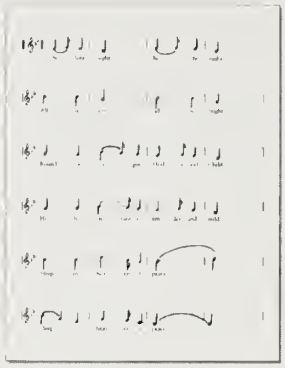

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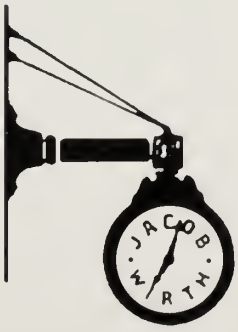

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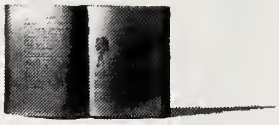

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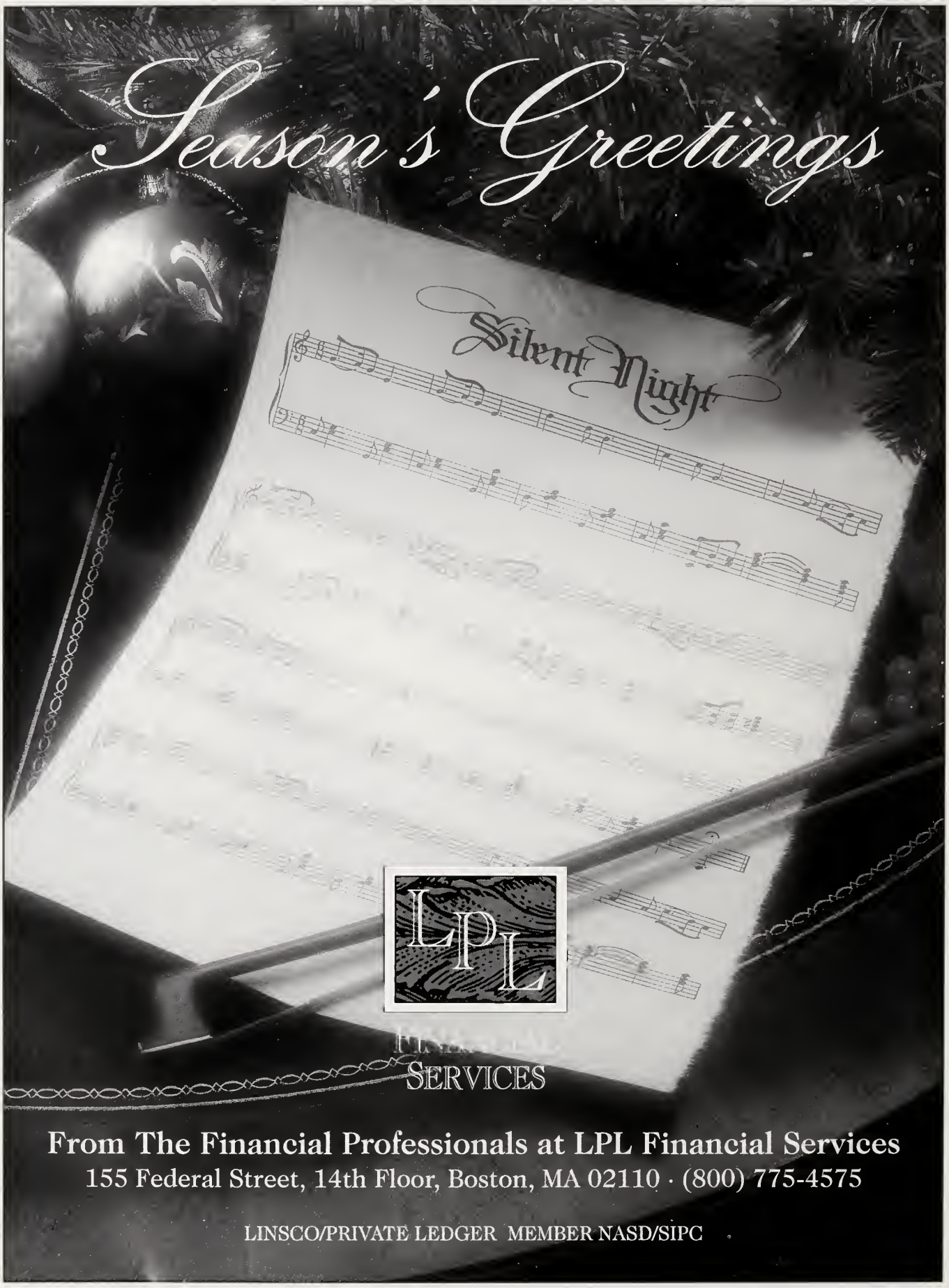
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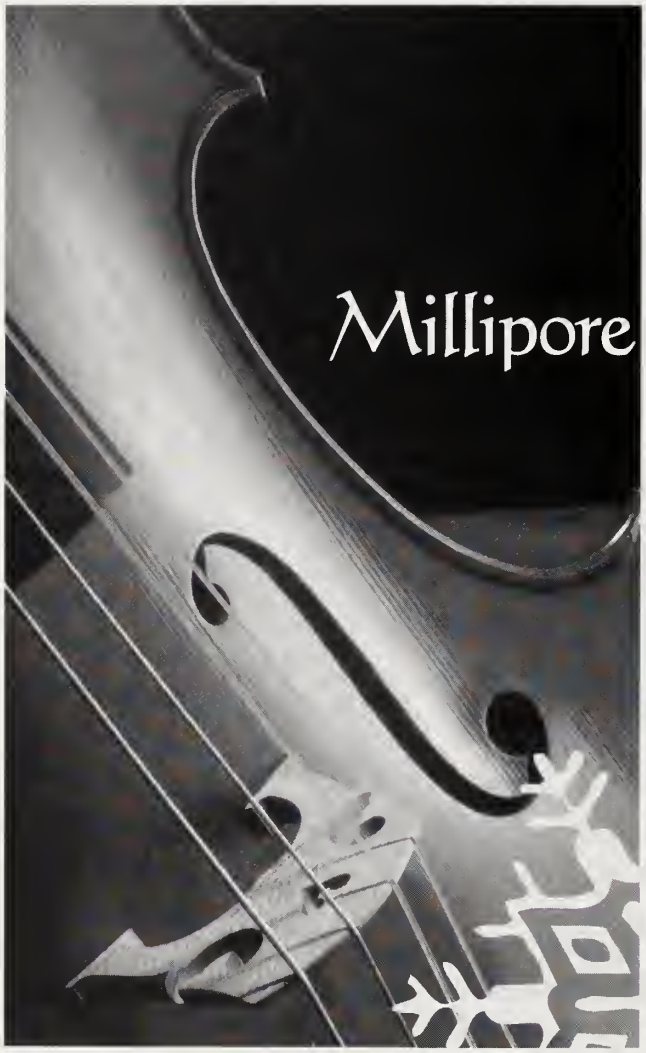

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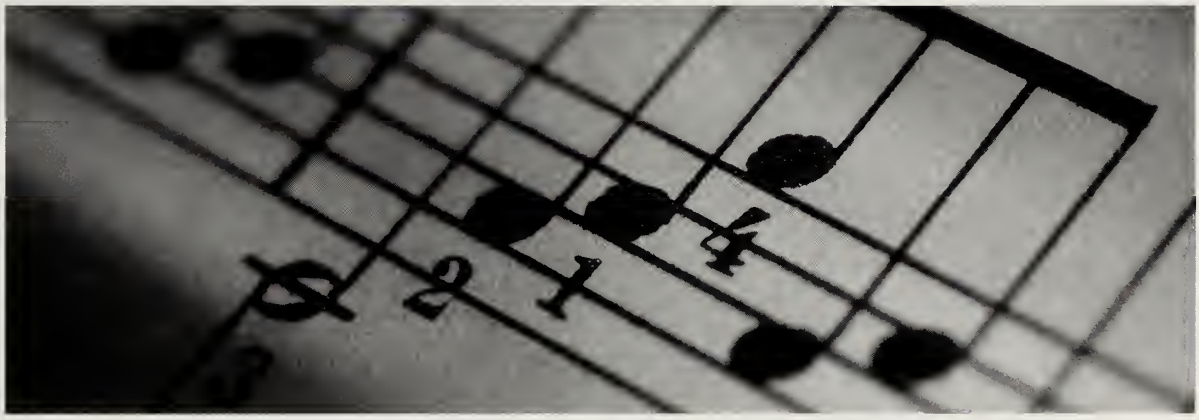

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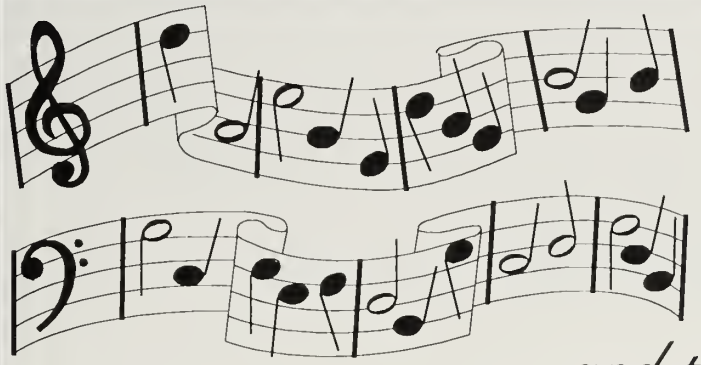

... and the melody lingers on.

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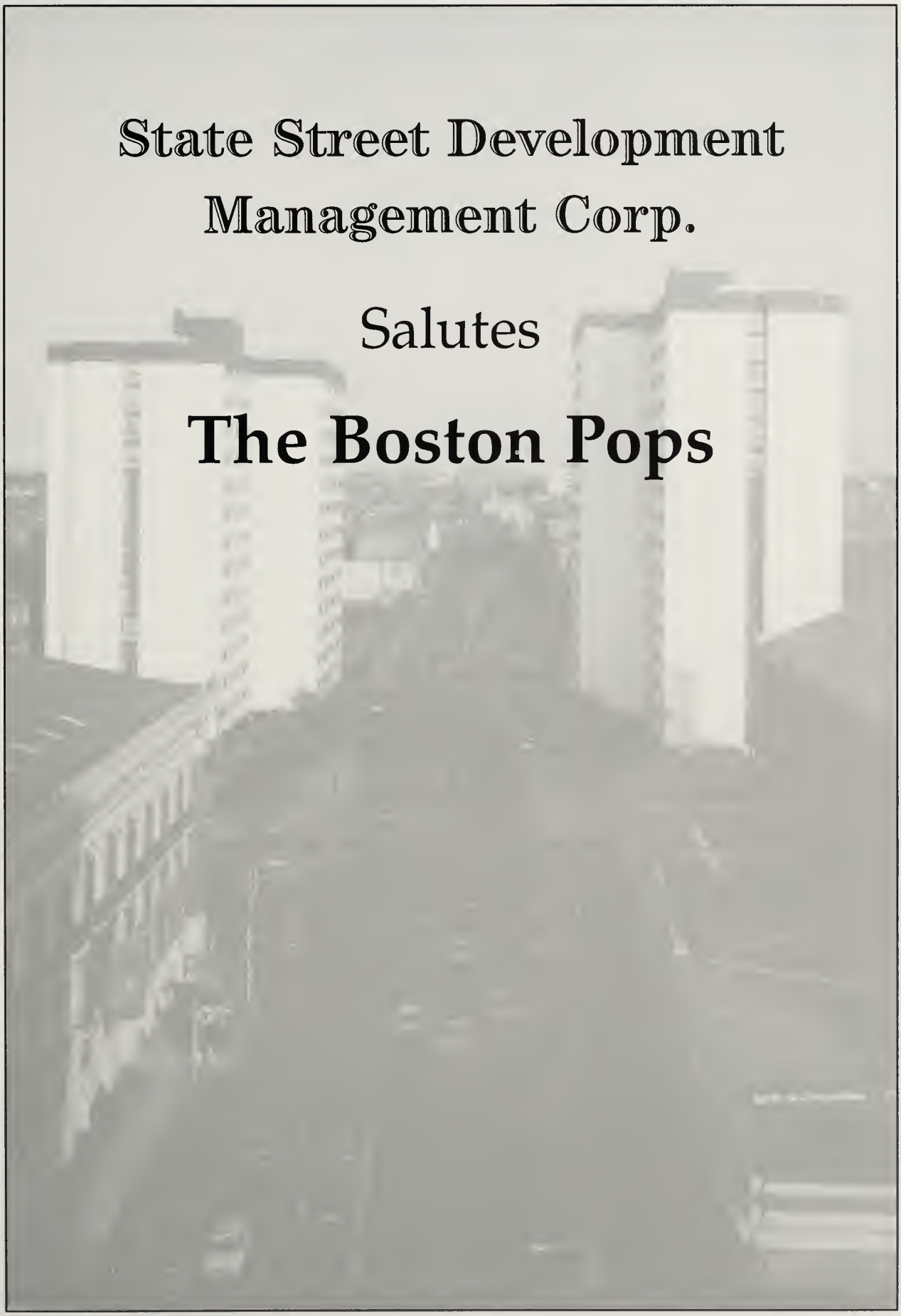
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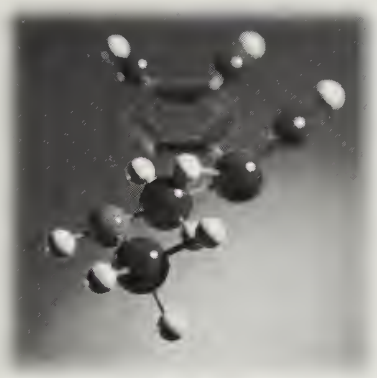

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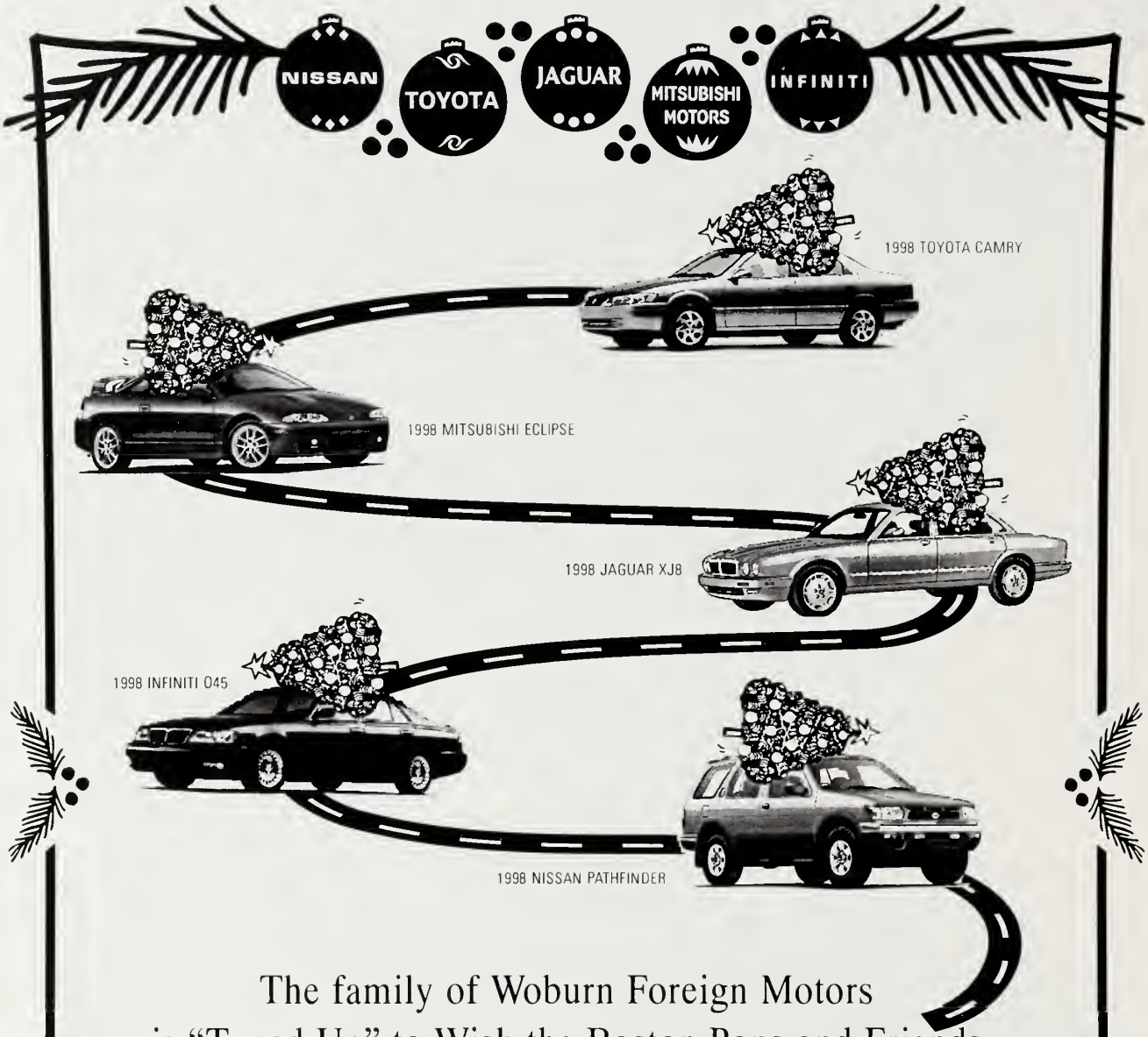

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to the

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for a great season

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The Boston Symphony Orchestra and
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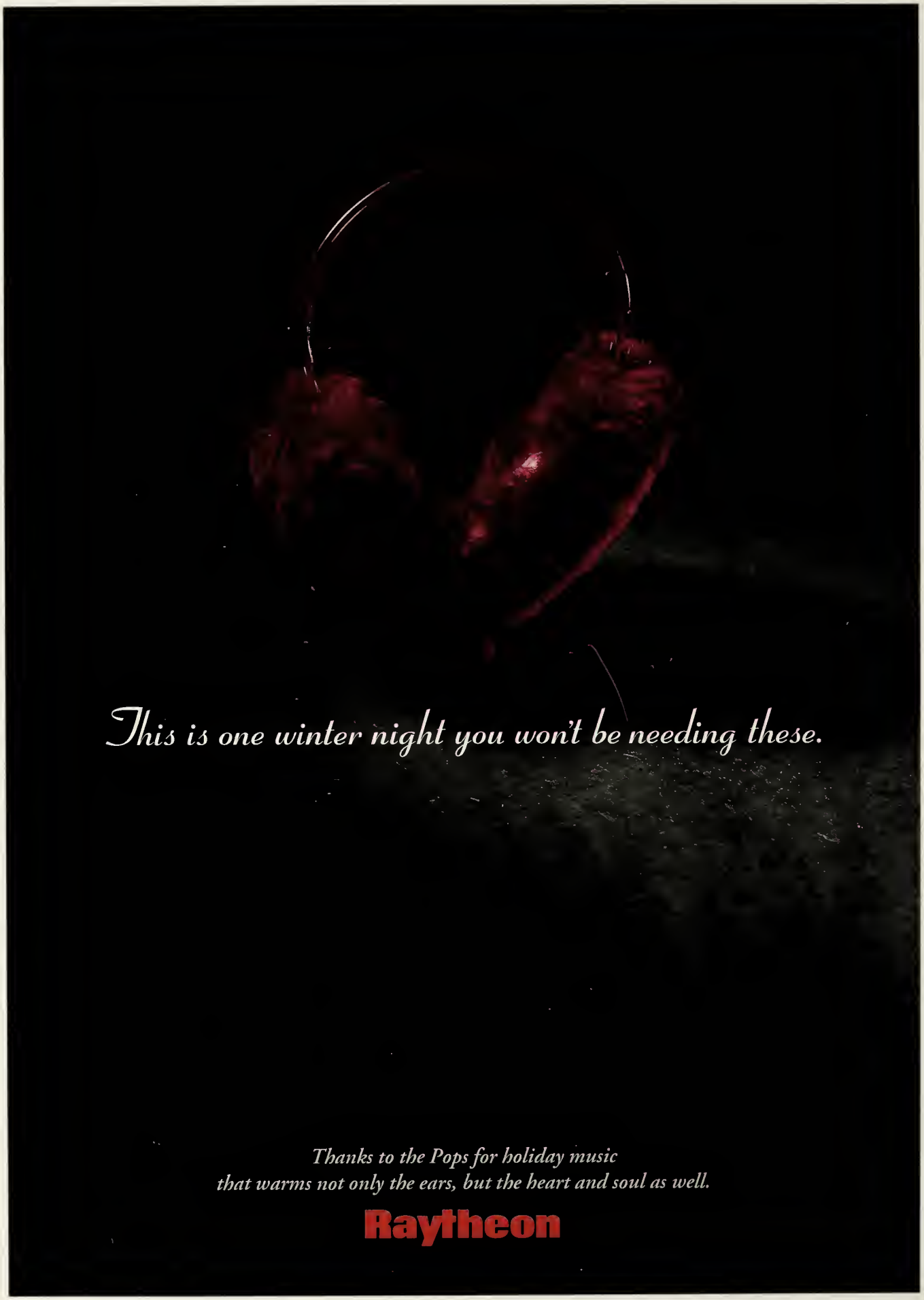
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